Kine Weekly

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COOPER

GARY COOPER · CHARLTON HESTON in "THE WRECK OF THE MARY DEARE" a Julian Blaustein Production · CinemaScope · Metrocolor

HESTON

"THE WRECK OF THE MARY DEARE"

Directed by Michael Anderson · Guest Stars: Michael Redgrave · Emlyn Williams · Cecil Parker · Alexander Knox · and Virginia McKenna

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A BETTY E. BOX — RALPH THOMAS PRODUCTION

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Why should she commit the unforgivable? —
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SYLVIA SYMS
YVONNE MITCHELL
RONALD LEWIS

also starring **ALBERT LIEVEN** **PETER ARNE**

Screenplay by Robert Presnell Jr. Produced by Betty E. Box Directed by Ralph Thomas Executive Producer Earl St. John

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Everyone loves
Lyons Maid

News highlights . . .

Call for levy changes

LONDON and Home Counties CEA branch members have sent a three-point resolution to general council calling for changes in the levy regulations. Speaking at the branch's annual meeting on Tuesday, chairman Charles Brown said members thought the levy should be consolidated with quota obligations—where there was a reduction in quota there should also be a reduction in levy.

The branch considered, also, that there should be a ceiling to the amount of levy received by producers. They should, he said, be put on the same level as exhibitors and have to show their accounts. The levy was introduced to help producers at a difficult time. Now the position was that exhibitors were experiencing difficulties.

Third point in the branch resolution was that the exemption limit of levy should be raised to £150. It was hoped, said Mr. Brown, that the points would be referred to the BoT.

NATKE's plea to Chancellor

"IF THE GOVERNMENT is unconcerned about the future of the British Film Industry it should have the courage to say so, rather than undermine its existence by deliberately continuing a tax that should long since have been abolished." So ends a letter sent by NATKE general secretary Sir Tom O'Brien to the Chancellor of the Exchequer pleading for total abolition of the cinema tax.

Despite the comparative prosperity through which the country is now passing, states the letter, the average wage rates for cinema technicians and staffs are easily amongst the lowest of any industry in the country.

And though wage negotiations are now in hand with the CEA and KRS the continued closing of cinemas and the increasing competition of television are impeding the union's members from obtaining necessary and vital improvements.

Urging the Chancellor to give more serious consideration to the problem than he has in the past, Sir Tom stresses that the issue is not a party political matter.

He concludes: "It is indefensible that you should even contemplate the continuation of this tax in view of what is stated in this letter, and the general state in which the cinema industry finds itself today."

Strike action is suggested

DEMANDS by NATKE branches that members come out on strike in selected parts of the country in an effort to force a satisfactory conclusion in the current negotiations with the CEA and KRS will be considered by a special committee of the union this week-end.

Calls for stronger action by NATKE were made by branches at the union executive meeting in Bournemouth—despite the recent decision by negotiators on both sides to postpone negotiations until after Budget Day.

ABC books 'Oklahoma'

ABC has booked "Oklahoma" for 17 of its cinemas equipped for Todd-AO presentation. The deal was announced on Tuesday by D. J. Goodlatte, managing director of ABC, and Sam Eckman, vice-president of the Magna Corporation.

The film will be shown on an extended run basis with increased prices similar to the "South Pacific" roadshow policy. Three of the runs will start in March. Nine in April.

The theatres are ABC, Southampton; Ritz, Oxford; ABC, Birmingham; Regal, Edinburgh; ABC, Glasgow; Capitol, Dundee; ABC, Leicester; ABC, Nottingham; ABC, Leeds; Whiteladies, Bristol; Adelphi, Dublin; Ritz, Belfast; ABC, Hull; Olympia, Cardiff; Astoria, Brighton; Deansgate, Manchester; Futurist, Liverpool.

"Oklahoma" in Todd-AO is now in the sixth week of its successful run at the Metropole, Victoria, with receipts far in excess of any results previously reached at this cinema.

CEA names barred features

THE CEA'S list of John Woolf and Danny Angel films—implementing the Llandudno resolution as a result of their deal with Associated-Rediffusion—has been sent out to all members. And the list of 65 films names 10 not mentioned in the TV deal, including the award-winning Woolf picture "Room At The Top."

The other nine films not involved in the AR-TV deal which CEA members have been recommended not to book are: "Carrington V.C.," "The Silent Enemy," "The Story of Esther Costello," "The Whole Truth," "Reach for the Sky," "Seven Thunders," "Carve Her Name With Pride," "The Sheriff of Fractured Jaw" and a short, "Harmony Lane."

General secretary Ellis Pinkney circulated the list at the week-end in accordance with General Council's resolution recommending a boycott of John Woolf and Danny Angel films.

Completing the list are the 55 films which went to Associated-Rediffusion under the recent deal. They are as follows: "Miss Pilgrim's Progress," "Mr. Drake's Duck," "Cast A Dark Shadow," "Murder At The Windmill," "The Body Said No," "Another Man's Poison," "Albert, R.N.," "The Sea Shall Not Have Them," "Escapade," "Dancing With Crime," "Corridor of Mirrors," "Tony Draws a Horse," "William Comes to Town," "Romantic Age," "Women of Twilight," "Cosh Boy," "Shadow of the Eagle," "Pandora and the Flying Dutchman," "I'll Get You For This," "The Galloping Major," "African Queen," "Treasure Hunt," "Moulin Rouge," "Innocents In Paris," "Beat The Devil," "The Good Die Young," "I Am A Camera," "The Bespoke Overcoat" (short), "Sailor Beware," "The Iron Petticoat," "Dry Rot," "Three Men In A Boat," "Interrupted Journey," "Chance Of A Lifetime," "The Guinea Pig," "Private Angelo," "She Shall Have Murder," "The Late Edwina Black," "Never Take No For An Answer," "Gift Horse," "Time Is My Enemy," "To Dorothy A Son," "The Passing Stranger," "A Kid For Two Farthings," "They Can't Hang Me," "Storm Over The Nile," "Richard III," "Windfall," "Three Steps To The Gallows," "The Reluctant Bride," "The Runaway Bus," "Girl In A Million," "Just William's Luck," "Angela," "Abdulla The Great."

'Conspiracy' for U.S

THE Rank Organisation's new Betty Box-Ralph Thomas drama, "Conspiracy of Hearts," starring Lilli Palmer, Sylvia Syms, Yvonne Mitchell and Ronald Lewis, will be distributed in the U.S by Paramount, with a substantial guaranteed return to the producer.

Viewpoint

INTERNATIONAL PROBLEM

TRADE interest over here is focused upon the tussle between the major American corporations and the artists and screen writers guilds over the question of participation in the profits from the sale of films to television.

The corporations are seriously concerned about the guilds' demands on the grounds that bonus payments out of residual earnings in television will seriously affect their economy and the financing of future production which is to a very large extent based on the borrowing value of assets in the form of their library of films.

Joseph Vogel, president of Metro, has gone on record as stating that if forced to accede to the demands MGM will sell its assets and go out of business.

Last week the corporations negotiated an uneasy truce with the Screen Artists Guild which, in the meantime, is to ballot members with a view to possible strike action.

This has been regarded as a move which will enable the Guild to cool off, but the threatened intervention of IATSE, the powerful technicians union, and the Musicians Union, both of which are expected to seek a share of the cake, has had a marked effect on industry opinion and is causing a great deal of anxiety. If the dispute proceeds to the point of strike action, it will have a profound effect upon production activity with serious long-term implications.

The repercussions will be felt here, if not immediately, in the not too distant future, for we still depend to a very large extent upon the continuity of supply of product from the U.S.

The American problem again underlines the need for an international industry approach to the highly controversial question of the supply of old features to television. Machinery exists for this in the body set up by the international federations representing producers, distributors and exhibitors. The problem has become a matter of great urgency.

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Long Shots

THE board of FIDO has accepted the invitation to meet representatives of the Federation of Film Unions to discuss its policy document containing proposals for controlling the release of films to television. The meeting has been fixed for Friday, February 12.

The FFU will be represented by Sir Tom O'Brien, George Elvin and Francis Anstey of the Musicians Union. Few people in the trade, and in television for that matter, have been prepared to go on record with comments on the unions' proposals.

However, Lew Grade of Associated Television told the KINE: "I would be delighted to meet representatives of FIDO provided they are prepared to talk sense. As far as British films are concerned, if I could be assured of getting the type of features I need, I would be quite happy to accept control of both the number of films which we would screen on television and the time at which they would be shown.

"Of course, I am not prepared to agree that we only show these British features at 11 o'clock at night. Nor am I interested in meeting the 'British industry' as a whole but as far as FIDO is concerned, I would be delighted to discuss ways and means of reaching an agreement."

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FIDO is actively negotiating with a number of independent producers for several important groups of British films. I can say that some of the films involved are of a calibre comparable with the best in the recent Woolf-Angel deal.

After the FIDO board meeting last week, it was emphasised, once again, that the defence organisation was open to do business and is prepared to offer a fair market price for covenants.

In the meantime, many people in the trade have the impression that if producers offer their films to FIDO but fail to come to terms, then they are free to sell the films to television without fear of boycott.

I have heard it said, for example, that if John Woolf and Danny Angel had gone to FIDO first, and assuming that the defence organisation could not match the bid of A-R, then the producers would have escaped the CEA boycott.

But this is not necessarily so. It was never implicit in the FIDO memorandum of agreement, when it contained the sanctions clause, that producers would automatically escape the penalty if they could not come to terms.

At that time FIDO had the power to instruct the CEA to apply the boycott, but, since the deletion of the sanctions clause from the agreement, the CEA now acts on its own account.

The CEA, of course, will consider each case on its merits, but, in the present mood of its members, the Association is unlikely to have any sympathy for the producer who merely makes a show of offering his films to FIDO and refuses what is considered to be a fair market price.

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THE Sheffield branch of the CEA is concerned about the effect of tax abolition—if it comes—upon the benefits currently enjoyed by exhibitors under the £20 tax rebate scheme.

CEA headquarters is not unaware of feel[ings] on this subject, and is studying the situat[ion]. The formula for reliefs, agreed with the K[RS], will end if the Chancellor removes the in[terest] in the next Budget.

Naturally, the members of the KRS will e[xpect] to share in any benefit that the Chancellor may bestow upon the trade, but the thinking that gave birth to the expression "the wicked re[nters]" is outmoded.

Joint CEA-KRS machinery exists for dealing with cases of hardship, and renters, I am sure, are not anxious, at the present time, to put exhibitors out of business by imposing film hire terms that they cannot possibly m[eet].

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THERE will be an international galaxy of stars at the Royal Film Performance at the Odeon, Leicester Square, on Monday, March 28, if the CTBF's plans mature.

Leading film stars representing the Argentine, China, Denmark, France, Germany, India, Italy, Japan, Mexico, Russia, Spain and Sweden have been invited to the performance.

The invitations have gone out from Lord Rank, CTBF president, through the London Embassies. Already the CTBF has been informed that Antonio, the famous dancer, will represent Spain, and Carl Dreyer, Denmark.

I gather that the countries approached have shown great interest in the invitations and have promised full support for the Royal occasion.

Happily, the visit of the stars from abroad will not be a charge upon the CTBF, for I understand that the countries concerned will underwrite the cost of transporting the stars to Britain and their accommodation while here.

Britain and America, of course, will be represented in the star line-up.

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HERBERT WILCOX was in nostalgic and prophetic mood when speaking as guest of honour at the British Kinematograph Society's annual dinner at the Savoy on Friday.

He could claim to be a pioneer, having come into the industry more than 40 years ago when he left the Air Force in 1919.

"I have been through the formative years—from 'Ben Hur' to 'Ben Hur' . . . a [part] of a long time."

For 15 months in those early days, Herbert averred, he was the only representative of the British production industry. He produced "Wonderful Story" for which he engaged Cutts to direct and employed Emile Littler as odd job boy.

The budget? £1,800. He was mentioned in *The Times* and was the subject of a cartoon in the KINE., and Herbert sold the film for 4,000. "Unfortunately," quipped Herbert, "it [was] more cinemas than television has ever d[one]." It

Of the future, Herbert had this to say: "It will be just as momentous as the past."

Cinemagoing, he added, will become an event: pay-as-you-see television is inevitable and there will be fewer cinemas. But televisio[n] set

...r a recession and it will fall into its proper ...ace in the wider field of entertainment.

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...BKS president Norman Leevers spoke at length ...the progress of the society—" now serving a ...on-wide membership "—which reflects the ex... ...ion of its activities in the television field.

...e disclosed that the society may soon be ...ged to adopt the practice of other learned ...ties in grouping some of the lectures into ...ialised conventions. One project is under ...ission with the Television Society.

...e noted the increasing desire of the " Iron ...ain " countries to exchange technical in... ...ation and the need to improve the society's ...on with Italy and Spain where increased ...hasis is being placed upon production for ...ld markets.

...le also reported a move to establish a BKS ...nch in Nigeria, a rapidly developing produc... ...n centre which will provide a local focal point ... BKS membership in Africa which now out... ...mbers the rolls in all other overseas territories.

Consideration, he said, was also being given to ...g-standing plans for closer liaison with the SMPTE, now that Trans-Atlantic travel costs ...re less formidable.

All sections of the industry were thanked for their support for the Society's investigation into picture presentation and sound techniques. And Kodak received a tribute for its recent market research survey on the influence of colour at the box-office.

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FOR the special benefit of John Trevelyan, one of the guests of the evening, Norman Leevers deplored relaxations in the code of the BBFC which, he contended, now allowed through films which were " unpleasantly horrific " or " embarrassingly frank."

Such films, he declared, did much to discredit the cinema as a medium of mass entertainment.

There was considerable support for this view at the dinner, but the president's opinions can be strongly challenged on the grounds that the " enlightened " policy of the BBFC bears a closer relation to an enlightened age and the greater freedom of expression enjoyed in other media for entertainment, education or instruction.

The growth of the BKS membership and influence is reflected in the attendance of nearly ...0 at the annual function.

But the president reminded members and guests ...problems of finance and accommodation were ...itations to the society's usefulness.

The aim is for a headquarters with a fully-...pped lecture theatre. A donation has been ...de to the society to start a building fund, a ...ject that had been on the table for some little ...ile.

Forthright Ken Rive took the risk of having rebukes fired at him from many quarters when he indicated that specialised exhibitors would not necessarily abide by the CEA decision to boycott producers who sold films to television.

" If ' Moulin Rouge ' were to be shown on television tomorrow we would not be averse to showing it in our cinemas next week," he declared.

Ken was speaking as retiring chairman of the News and Specialised Theatre Group of the CEA at the section's luncheon last week. But it was certain that he was expressing personal opinions, related to his Gala interests, rather than the views of the specialised group within the CEA.

The retiring chairman's remarks obviously were made deliberately to underline his view that old films shown on television are not harmful to cinemas; that the industry should work with television and, indeed, join it in partnership.

Several members within my hearing disassociated themselves with those observations, and Charles Brown, chairman of the L and HC branch CEA, and also a member of the News and Specialised Theatre Group, made a point of doing so when he spoke later.

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KEN, too, deplored all the down-beat talk in the industry. And he was sharply critical of exhibitors who had failed to use the profits from the fat years to maintain their cinemas in tip-top order.

Many cinemas, he said, were badly run, but they could do as well as the specialised halls if the people controlling them would do something about it.

The specialised group, he said, was going through " a very, very happy period." Borrowing a phrase from another field, Ken said: " We've never had it so good." But again this sentiment was not entirely supported by my near-neighbours at the lunch table.

However, there was unanimous support for Ken when he offered hearty thanks to CEA president Douglas Richards and general secretary Ellis Pinkney for the part they played in the successfully concluded negotiations with the PRS, particularly in removing the anomaly which placed the newsreel theatres in an unfavourable position compared with other cinemas.

He also welcomed John Trevelyan as " the best censor we have ever had."

Regretting the Rank decision to drop its newsreels, the BBFC secretary said he thought that the cinema screen presented news far better than television.

The newsreels, he considered, contained the finest record of modern English history. On that score, it would be a pity if all the newsreels went to the wall.

Touching upon Board policy, he said that there were many fine films which ran into censor trouble when considered for general screening, but which merited screening to restricted audiences.

He welcomed a solution to the problem which would make it possible to take a more generous attitude on this point.

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AT the present time Gala is seeking the co-operation of the BBFC in its plan to establish cinema clubs throughout the country.

If operated without discrimination, such clubs could attract unfavourable publicity to the industry. Ken Rive and his colleagues have taken the right step in seeking the guidance of the Board, and will be wise to accept its counsels on all product destined for this new, specialised market.

Although the majority may not agree with the Ken Rive outlook, the successful development of the Gala enterprises in the specialised field, which earned compliments at the luncheon, demonstrates that blunt independence coupled with initiative brings its own rewards in difficult times.

Douglas Richards was moved to comment: " The industry is becoming more and more specialised. It is up to exhibitors to use enterprise and courage in the approach to their problems . . . as Kenneth Rive does."

With a smile, he added: " I must think about becoming a specialist myself."

Norman Higgins, the Cambridge exhibitor, is obviously a popular choice as chairman of the group for the coming year. He rounded off the proceedings with a tribute to the CEA's assistant secretary, C. S. Algar, who acts as secretary for the group with " great care and efficiency."

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EXHIBITORS up and down the country, as well as many old friends on the renting side of the business, will be glad to hear that Carl Stack has landed a plum job following his departure from Warner as a result of the merger with Pathe.

Carl has been appointed European Sales Co-ordinator for the road show engagements of Sam Goldwyn's " Porgy and Bess."

He will be based in London, but will be spending quite a bit of his time on the Continent where " Porgy " has its European premiere in Munich on April 1.—**The Stroller.**

...nual general meeting and luncheon of the Scottish branch, CEA, was held in Glasgow last week. Left: former chairman Denis McGee with the ...w chairman of the branch, Alec Frutin. Centre: George Singleton, Denis McGee and Kenneth Hargreaves. Right: Kenneth More, Sir Alexander King and Freddie Thomas

News of the Week

End of Anglo-American agreement welcomed

THE British Government's decision to end the Anglo-American Film Agreement from February 1, has been welcomed by Eric Johnston, president of the Motion Picture Export Association of America, and Ellis G. Arnall, president of the Independent Film Producers Export Corporation, both signatories to the pact.

Said Mr. Johnson: "We hope this action by the British toward American films will herald a general freeing of restrictions throughout the world.

"Our relationships with the British Board of Trade during the entire period of the Anglo-American Film Agreement have been most cordial. This mutual understanding has promoted a high degree of co-operation between the British and the American film industries which has been of enormous benefit to both groups. We are confident that this relationship will continue in the future."

The agreement, first signed on March 11, 1948, was revised on October 1, 1950, and has been renewed annually since then. It limited the transfer to the USA of earnings from the showing of American films in the UK to 17 million dollars a year, plus certain bonuses, depending on the extent of American investment in film production in this country and on the acquisition of the Western Hemisphere rights of British films.

In addition, it provided agreed uses for the proportion of those earnings which could not be remitted.

Censor refuses certificates

THE CENSOR has again refused to grant certificates for the three Plato pictures, "Holiday On Sylt," "General Speidel—The Archives Testify" and "A Diary For Anne." And at the same time the British Transport Commission has refused to display a poster advertising "The German Story"—another film distributed by Plato—on London Transport railway stations.

Stanley Foreman, managing director of Plato Films, asked the Censor, John Trevelyan, to lift the ban on the three anti-Nazi films following the recent disturbances in West Germany.

The company felt that in view of the situation, it was a matter of public interest that cinema audiences be given the opportunity to see the films. The living Nazis mentioned in the pictures had been the subject of widespread press radio and TV comment. And both the BBC and ITA have used excerpts from the films to illustrate feature programmes on the subject.

Mr. Foreman's letter mentioned that, so far, nine approaches had been made to local authorities over "A Diary For Anne" and not one had refused to grant a certificate for public exhibition.

Refusing to lift the ban, Mr. Trevelyan said that in each case the decision not to grant a certificate was reached "on the grounds that we are not willing to certificate a film which appears to contain defamatory material about living persons." This, he added, was a policy which the Board of Film Censors would continue to apply with strict impartiality.

If the decision to reject the films had been made on political grounds it would have been likely that, in the present circumstances, they would have been prepared to reconsider, he thought. But this was not the case.

It is the second time in a month that a poster advertising a Plato film has been rejected by the British Transport Commission. The other, advertising "Holiday on Sylt" and "General Speidel—The Archives Testify," was turned down on the grounds that the Transport Commission could not accept posters for films which did not have a British Board of Film Censors' certificate.

The Commission refused to accept the poster for "The German Story," a documentary with an "A" certificate, because they were "unable to accept posters containing matter which they deem to be politically controversial."

Cause for the Commission to object was a photo-montage on the poster of headlines from the national press concerning the Swastika disturbances in Germany surmounted by a question mark encircling the words "Nuclear Arms for W. German Generals."

A spokesman for the Transport Commission said that even if the words were deleted, leaving only the photo-montage of headlines as the main feature, the poster would not be acceptable.

'Petticoat' sets a fashion

UNIVERSAL-INTERNATIONAL has high hopes that its new Cary Grant-Tony Curtis picture "Operation Petticoat" will be the biggest money spinner handled by the company in its 48 years' history.

After its premiere at the Leicester Square Theatre on Thursday, the picture went on to chalk up one of the highest opening weekend takes since the theatre opened.

Says Douglas J. Granville, home office representative in the UK and Ireland for Universal-International: "This is the sort of business one dreams about and never expects to achieve.

"Our previous all-time record grosser at the Leicester Square Theatre was the fabulous 'Glenn Miller Story' back in January, 1954—a period when box-office receipts, generally speaking, were incomparably greater than they are today. Yet the opening four-day receipts were 23.3 per cent. greater than were the 'Glenn Miller' receipts in the corresponding period."

"Operation Petticoat," which also stars Dina Merrill and Joan O'Brien, is a Granart production released by U-I through RFD.

'SCMA talks should not have been delayed'

WHILE sympathising with Bill Ellison in having to undergo an operation, members of the Northern Branch SCMA attending the January meeting did not feel that his inability to attend should have been permitted to delay the meeting with NATKE.

"The first meeting was bound to be exploratory in character," said Stan Banks, "and the ot[illegible] of the society were competent to get the [illegible] of the land."

On the suggestion of secretary Austin G[illegible]n, the meeting decided to ask the National F[illegible]cutive to place on the agenda for early disc[illegible]ion the matter of securing for managers com[illegible]sation for loss of employment.

"This matter has occupied the attention [illegible] the National Federation of Professional Work[illegible]s for some years," he said, "and since we are [illegible]epresented on that body, it is strange that co[illegible]nsation discussions have never been reported [illegible]o us."

The Branch also decided to submit a[illegible] the proposal that the rules be amended to [illegible]ovide only three classes of managerial personnel: A class: managers and relief managers; B class: house managers and assistant managers: C class: trainees and associates.

Smooth passage now for Films Bill

THE FILMS BILL will come up for second reading in the House of Lords next Tuesday, February 9. Its committee stage is expected to be taken at the beginning of the following week, either on February 16, or February 17.

This will almost certainly be brief and uneventful, and is unlikely to add anything important to the amendments already made by the Commons.

If all goes according to plan the Bill should complete its last stages well before the end of the month, so that it can receive the Royal assent, as KINE. forecast recently, in March.

Another Anglo winner

THE early promise of Anglo Amal[illegible]mated's "Please Turn Over" is being fulfilled. [illegible]ended the first week of release in London on [illegible]e ABC circuit to near record-breaking box-offic[illegible] figures, state Nat Cohen and Stuart Levy.

In fact, the take on the first leg of re[illegible]se was higher than for any previous Anglo [illegible]malgamated picture, except the fabulous "C[illegible]ry On Nurse."

The Sunday night take on the secon[illegible] leg of ABC release in North and East London [illegible]as also exciting, and Nat Cohen and Stuart L[illegible] claim that this was definitely the highest Sunda[illegible] ake on this leg for any picture from any renting [illegible]mpany since "Carry on Nurse."

RSS uses Pinewood casting department

THE Rank Organisation has dec[illegible]d to streamline the group's casting facilities. Under new arrangements Rank Screen Serv[illegible]s will enjoy the services of the Pinewood [illegible]sting department, under the direction of [illegible]eston Drury, Jnr.

ivic welcome for w Harlow Odeon

HEN Harlow New Town, Essex, was born years ago, one of the first of its amenities was the Regal cinema—actually a converted factory. Today the town boasts an Odeon—the first completely new theatre to be erected by The Rank Organisation since the war.

The theatre was opened on Monday by the Chairman of the Harlow Urban District Council, Councillor E. W. Buckle, J.P. Manager Peter Davis (formerly manager of the Regal), introducing him, welcomed many patrons of the old Regal. Councillor Buckle, who was greeted by trumpeters of the Metropolitan Police band, described the new theatre as a great asset to the new town.

After the show guests were welcomed at a party for John and Mrs. Davis—the former a few hours after his return from America.

Standing at the top of The High, the town's main shopping centre, the Odeon is ideally situated. Its architect was Sir Thomas Bennett, who was also responsible for other prominent buildings in the new town, and its modern style matches well with its surroundings.

The auditorium is of the attractive and efficient stadium type, giving optimum viewing conditions from every seat: the projection rake is practically level. Instead of a proscenium, the whole of the screen area consists of curtaining, the centre section, which forms the tabs, in an attractive light grey-green shade, and the curtains on either side in a darker tone.

Seating capacity is 1,240 and seats are generously spaced to provide maximum comfort. Indeed, the rows of the stadium are so widely spaced that their occupants do not have to rise to allow newcomers to enter.

Technically the theatre has exactly the same equipment as key CMA theatres throughout the country; Phillips 70/35-mm. projectors; with Mole-Richardson Super High Intensity Arcs, and Gaumont-Kalee six-channel sound. Two rewind benches are in the projection room, equipped with Premier splicers and rewinders.

BoT says no to AIC's rationalisation scheme

THE Government will not provide funds for a cinema rationalisation scheme. This was made clear in a letter sent by the President of the Board of Trade to Leslie Lever, MP, and reported to Manchester district branch AIC by chairman L. A. Eaman.

Mr. Eaman wrote to Mr. Lever concerning the rationalisation proposals which, he said, were the only ones produced by the industry and suggested that the AIC would welcome the opportunity of talks with the President of the Board of Trade.

Mr. Lever took the matter up with the President and the reply received, and forwarded to Mr. Eaman, stated: "As you know, I am advised on film industry matters by the Cinematograph Films Council which is a statutory body set up under the Cinematograph Films Acts for that purpose. I do not think, therefore, that any good purpose would be served by discussion with the AIC on a topic on which the industry as a whole does not seem to be agreed . . . I regard a cinema rationalisation scheme as a matter for the industry to arrange amongst themselves and not something which the Government should either impose on the trade or should support in any way from public funds."

The Association of Independent Cinemas had canvassed its scheme for some time, continued the letter, and they put it before a number of MPs recently. Despite this, the scheme did not seem to have very much support either within the industry or outside it.

Films Bill: Commons' third reading amendments

THE Cinematograph Films Bill was given its third reading in the House of Commons last week. Here is a summary of the major points:

Clause 2: John Rodgers, parliamentary secretary to the Board of Trade, moved an amendment exempting newsreels from the provisions of Clause 11 of the Bill. The newsreel companies, he said, had pointed out that the clause precluded films being registered without the consent of the Films Council if they contained more than 10 per cent. of previously registered material. This would prevent them from using old material for special editions.

Furthermore, Clause 11 precluded the registration of a film containing 10 per cent. of material, filmed by someone other than the maker. In practice newsreels often contained more than 10 per cent. of material obtained from abroad on an exchange basis.

Foreign sources

"In fact," he said. "Clause 2 of the Bill clearly intends that, over and above, material derived from the Commonwealth newsreels should be permitted to contain up to 25 per cent. of material derived from foreign sources . . . . It is not the intention of the clause that it should be made more difficult for newsreel companies to pursue their normal business."

The amendment was accepted, as was a further one proposed by Mr. Rodgers which will cut the time allowed for the registration of newsreels after delivery to an exhibitor from seven days to five.

Clause 7: An amendment by Mrs. Eirene White, seeking to leave out Clause 7—it deals with the use of studios for sound recording—was negatived.

"The whole point of the clause in Section 44 of the 1938 Act is to include the place in which sound recordings are made as well as the place in which photographs are taken," she said.

Though at first this seemed reasonable, closer examination showed it was by no means as simple as it first appeared. There were such processes as "dubbing" and "mixing" and she believed that if the extended definition of the word studio was intended to include all these other processes then it seemed to be carrying matters too far.

Said Mrs. White: "Correspondence took place between the officials of the Board of Trade and certain of the trade associations. From this correspondence it appears that far from being a really extended definition of 'studio' the practical intended effect of the clause is now so slight as to be, in our opinion, virtually negligible. Therefore we cannot see why the clause should be included at all."

Definition

Mr. Rodgers said that the suggestion that the definition of the use of a studio should be extended to include the recording of sound was put forward by the Federation of Film Unions. It seemed entirely logical and commanded the ready acceptance of the Cinematograph Films Council.

The cost of the sound recording of a film would vary considerably but would represent a substantial proportion of the total cost and it seemed reasonable that if the use of foreign studios for taking photographs were limited where British films were concerned, then their use for making sound records should also be limited.

As it stood, he continued, the clause would prevent any tendency for British films shot on location abroad to have their sound tracks made in a foreign studio—but it would not prevent the use of buildings other than *bona fide* film studios for recording individual sound tracks of music, dialogue or sound effects.

The producer would be free to collect, as he did at present, a variety of individual sound tracks obtained in any way other than by a recording in a film studio which he could then dub onto his film in a British studio.

He continued: "Since the prohibition of the use of foreign film studios for final dubbing or mixing is secured by Clause 7, failure to provide for this would frustrate the intention that British studio facilities should be used as far as possible for British films, provided that it does not impede genuine location work. There therefore seems to be no occasion to accept the amendment."

Clause 8, as reported in last week's KINE, was left out, on the motion of William Shepherd. It required that either the producer or director of a quota film must be British, and its deletion was accepted by the Government.

Moving his amendment to **Clause 9,** which deals with the inclusion of studio or maker in credit titles, John Rodgers explained that it fulfilled the undertaking he gave in Committee. The amendment made no reference to "Great Britain," but stipulated only that the name of the country should be given. This, said Mr. Rodgers, would leave it open to the film makers to use the term "Great Britain" or, if they wished "England," "Scotland" or "Wales."

The amendment was agreed.

Clause 11. — Films using old material. An amendment was agreed excluding sound from the ruling that films would not count for British quota if old material took up more than 10 per cent. of the playing time.

Alternative

Clause 12. — Amendment of register, and registration of alternative particulars. An amendment, by the Solicitor-General, was passed designed to protect an exhibitor who might be persuaded by a renter to book a film which he would have refused if he had known it was no more than a different version of some other registered film.

Clause 18. — Interpretation, construction, short title, citation, commencement and extent. The Solicitor-General's amendment to this clause — agreed by the House — falls into three main groups. The first involves provisions affecting newsreels, co-productions and relief and exemption arrangements as well as a number of minor points — all of which can be put into operation as soon as possible. The second group, primarily affecting exhibitors, will entail new regulations and will be introduced at the beginning of the next quota year — October 1, 1960.

The third group involved the provisions affecting the eligibility of films for British quota registration, of which in fairness to producers, long notice must be given. These will come into force on January 1, 1961.

John Rankin spoke of the industry in general terms. He hoped the Bill would help the industry to face its difficulties, adding that it would be wrong not to recognise "the discontent that exists in the British film industry today."

He went on: "Although the Bill aims at helping the producer and the exhibitor, we must realise that the exhibitor is faced with a difficult position and that the industry, as a whole, today is tending to become lopsided and very ill-balanced."

He described the showing of old cinema films on TV as "one very contentious point." It was something the House should pay attention to because, for the year now ending, the exhibitor will have contributed around £4 million by way of Statutory Levy towards the production of British films.

"Now he finds that when those films have served their purpose in the cinema they are being sold to commercial television and become a competitor to the film which is being shown at the cinema," said Mr. Rankin.

The practice, he thought, should be examined.

CEA BRANCH REPORTS

'CEA is aware of Scotland's feelings about the levy'

SCOTTISH.—At the annual meeting of the branch George Gilchrist declared that Scotland was firmly of the opinion that the levy should be a Government subsidy. He hoped that Sir Alexander King, after he had had cinema tax abolished, would put his energies into an all-round fight against the levy.

In some cases exhibitors were paying more levy than film hire, while being denied opportunity of playing films for which they were paying.

J. D. Richards replied that he was well aware of the strong feeling in Scotland about levy, but they should remember this had now been statutory for ten years.

Renters were also contributing, including America, and this was an important consideration. But for the levy British production would have been at a very low level.

A CEA sub-committee was having meetings with the Board of Trade and would do its best to end anomalies which undoubtedly did exist.

The CEA was aware of the feelings throughout the country and would be glad to have concrete suggestions sent in as soon as possible.

Isaac Fyfe said in country towns exhibitors had a hard fight to keep their doors open. They had great difficulty in getting pictures and had to pay three taxes before anything was left for themselves. Would the CEA do something to help small exhibitors?

Determination

Denis McGee said there was also a sub-committee in Scotland and emphasised the need for exhibitors to send their ideas to enable them to uphold their determination to get the levy removed or modified.

T. Graham Salmon (Edinburgh) asked Mr. Richards whether the officers were on the side of exhibitors?

Mr. Richards replied that they were up against different interests. He realised how strong was the Scottish feeling against levy and said that CEA was doing its best with the Board of Trade.

J. K. S. Poole said producers were thinking in terms of an increase, not of abolition: they were aiming at an income of five million pounds for the fund.

If more British films were produced, independents still would not get them.

George Singleton said that matter of film distribution was a tremendously serious question which could endanger their livelihood. He was in no way prejudiced against the circuits, but the time had come when the CEA must make a determined stand.

If independent exhibitors could not get Rank, National, or Warner's output there was nothing left. There was a moral obligation for the CEA to interest themselves immediately on this question and to be sure the Board of Trade knew what was likely to happen.

James Wallace said the Board of Trade must take a reasonable view because if the present trend continued there would be a monopoly. If there were no pictures available and no independent exhibitors, then there would be no CEA. The Board of Trade must take action at once.

H. J. Green said that the Scottish Branch had sent out circulars to independents asking for information, but out of a total of 312 independents in Scotland only 50 replies had been received. Members should look to themselves to help themselves.

Mr. Richards replied that the CEA was fully conscious of the troubles that did exist. They knew what was wrong, but how to deal with the troubles was the vital question. The CEA was doing all it could for the smaller exhibitor.

He fully appreciated the views expressed during the meeting and promised that this would be considered at the sub-committee meeting on Friday.

Entertainments Tax.—Sir Alexander King said that it was essential that exhibitors contacted their MPs within two weeks, seeking support for abolition of tax. The 1960 Budget was being framed now, not just a few days before it was announced.

There had been a feeling that exhibitors now free of tax need take no part in the campaign. There had never been anything more wrong than that attitude. Even these people were not safe so long as this discriminatory tax was on the Statute Book.

During the debate in Parliament recently on the Films Bill, the Government had expressed alarm at the possibility of British newsreels going out of existence.

In fact, the President of the Board of Trade actually stated: "We feel that in the national interest, both at home and abroad, the production of the British newsreel should be maintained. We therefore feel that it is right for the newsreels to have both quota protection and a share in the levy.

If it was essential that British newsreels should be maintained, it should follow that the whole British film industry must be kept in existence.

If the present decline in revenue was not arrested, there would be no British film production.

So, why not abolish the tax, which was all too quickly helping to destroy the industry?

Officers. — The following were elected: Chairman, Alec Frutin; vice-chairman, Oscar Baillie; solicitor, T. Graham Salmon; treasurer, Herbert J. Green; delegates to GC—Alec Frutin, James Wallace, George Singleton, H. J. Green, J. K. Stafford Poole and John McLaughlin.

For the executive. — Glasgow and West of Scotland: K. G. McLaughlin, J. Burns, George Foster, George Taylor, Jack Hamson. Edinburgh: D. Cameron, J. P. Timmons, George Gilchrist, Mc. Ian MacAlister. Dundee: Chas. R. W. Gray. Aberdeen: R. M. Donald.

Annual luncheon. — Following the meeting, the luncheon was attended by over 300 from all over Scotland, and invited guests and executives from London. Guests of Honour were the Lord Provost of Glasgow, Myers Galpern, and Kenneth More.

SCTBF. — The Ormiston Shield for the best collection box for the year was presented to Manager Wishart of Mosspark Picture House, who also received a silver tankard from Jim Poole as promised last year by him to any cinema which could beat the Synod Hall.

Mr. Poole also handed over a cheque for £77 11s. 2d. for collection made from the patrons in 35 cinemas in Edinburgh and the East.

Mr. Hamson said that though the generosity of Eldorado Ice Cream Company, Limited, they had again been able to run a competition which brought in £420 for the fund. The winners were: First (Frigidaire), Mrs. Benson of Scotstoun. Second (portable wireless), Mr. Lacy of Crieff. Third (case), Mr. Skinner of the Regal, Lanark.

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Police help needed against hooligans

BRISTOL AND W. OF ENGLAND.—In attempt to overcome the growing nuisance hooliganism in cinemas and other places entertainment the branch is to approach Chief Constable. They are also writing a l to the Bristol magistrates.

D. F. Chamberlain raised the matter letter to the January meeting. He wrote: I feel an approach should be made to the Constable and the Clerk to the Justices wi view to obtaining a greater degree of assist ce from the authorities and the police in de g with noisy and often violent behaviour.

He went on: "A recent warning by the ief Constable of Bristol to Teddy Boys ove at- breaks of hooliganism on Bonfire ght appeared to have very good effects, and I b eve that if the Bristol CEA branch approache the Chief Constable with a request that he makes a similar public announcement concerning oisy behaviour in cinemas it would be of in ense benefit to all cinemas within the city."

E. C. Rogers. "I think if the Chief C stable does that it will draw attention to it and con-firm the fact that it does exist. We have d a certain amount of this trouble in Cheltenham and, of course, it is very difficult to handle. I asked for one or two policemen to be in the theatre for psychological reasons.

"I was alarmed to hear from the new Chief Constable that on no account could police officers be hired for this sort of thing."

Mr. Rogers said that they had taken certain measures, however, which had helped to overcome the trouble. Teenage girls were not allowed in the cheaper parts of the house, and as far as possible chief offenders had been earmarked and kept out of the house.

Annual meeting.—In his report chairman F. G. W. Chamberlain stated that much good work had been done in obtaining reductions in the Sunday charity contributions during the year. Gloucestershire County Council made a reduction from 1d. to ½d. per seat; Gloucester reduced the total to £250 for the four cinemas; and Bath lowered the total from £630 to £315.

Applications had also been made in Wiltshire and Cheltenham. As a result of a second attempt the Sunday opening hours in Bristol had been extended and Dr. Leslie Knopp had also conducted successful negotiations with the councils of Gloucestershire and Wiltshire on licensing conditions.

Ald. Chamberlain was re-elected chairman and E. C. Rogers vice-chairman and delegate. Ald. Chamberlain was appointed deputy delegate, and R. Trueman-Dicken, C. R. Thompson and D. W. Hardy trustees. Committee: Ald. Chamberlain, E. C. Rogers, Coun. S. J. Gamlin, F. A. Beckett, L. V. Crews, R. Trueman-Dicken, W. Prodgers, F. H. Bennett, D. F. Chamberlain, and D. W. Hardy.

G. H. Lee is elected chairman

NORTH WESTERN.—G. H. Lee was lected chairman at the annual meeting of the anch. Mr. Lee praised the work of the retiring chairman, R. P. Rutherford, who had resigned owing to other duties. Mr. Rutherford had en a member of the branch for 44 years and GC delegate for 28 years.

It was agreed to place on record a e of thanks to Mr. Rutherford for his service o the branch.

Other officers and committee appointe were vice-chairman, P. M. Hanmer; treasurer, Eric Fischer; delegates to GC, G. H. Lee an Llew. Edwards with Stanley Dallow (secret as deputy; trustees, P. M. Hanmer, Llew. E vards and R. P. Rutherford. Committee: G. J arry. E. C. Bigny, K. A. Hall, G. Kenyon, B. Lloyd, J. McNerney, J. Merrill, W. P scott. W. E. Roberts, A. J. Rockett, A. R. ssell. J. R. Saronie, A. H. Scowen, F. T. Sha ady. A. J. Slade, R. White, J. F. Wood, A. W ims. L. C. Hughes, R. Johnson and E. Salmon

More CEA branch reports on page 1

World Markets

UA has 125 million dollars invested in product

NEW YORK.—William J. Heineman, vice-president of United Artists, announced at a company sales meeting in Chicago that his organisation is starting 1960 with a product investment of 125,000,000 dollars in features currently in release, editing or preparation.

He stated that no less than 36 to 42 features will be distributed in 1960. A total of 30 major projects are now in production or active preparation for filming.

Mr. Heineman noted that the progress reflects UA's increasing number of associations with the industry's leading independent producers and star-producers. Some 70 such producers are on the company roster.

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JOSEPH E. LEVINE has signed a deal with Warner Brothers to distribute his second Hercules feature entitled "Hercules Unchained." It will be released on or about July 1 with Warners distributing the colour spectacle in the U.S. Canada, the United Kingdom, Central and South America (exclusive of certain countries), South Africa, New Zealand and Australia.

Like its predecessor, the feature will be given a lavish promotional build-up.

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STOCKHOLDER approval will be sought from Loew's stockholders for the granting of restricted stock options to key employees of the company at the annual meeting February 25 at the Loew's State Theatre.

Another matter that will be taken up will be a proposal to change the corporate name to Metro-Goldwyn-Mayer Inc., which the board is recommending because the company's products have been released under that name over so many years throughout the world.

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THE Academy of Motion Picture Arts and Sciences has reported that its members will have 323 eligible productions available from which to nominate five for this year's "Oscar" voting.

American companies produced 217, while 106 are from foreign sources. The latter is the largest number ever eligible from abroad. Of the total number, 122 were produced in colour.

The Academy has also announced the establishment of a special annual awards category for documentary newsreels, bowing to requests of newsreel editors and organisations.

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ONE-TIME president of National Allied, Ben Marcus, reported that Motion Picture Investors Inc. will open talks with distributors regarding their back-log of post-1948 films said to number over 2,000.

The corporation formed originally to purchase stock of the various distribution companies and thus give exhibition a more positive voice in film distribution has shifted its objectives which now take in this purchase of the films.

Purpose of the buy would be to provide better reissues for replaying in theatres and to keep the films off TV. Those chosen for reissue would be pooled among the distributors, who would also receive a 35 per cent. distribution fee.

Two million dollars would be coming from participating exhibitors toward the purchase of the films with another three millions coming from outside stock purchasers while banking institutions would advance 20 to 25 million dollars.

Sale of the films to television would be outright with no continuing revenue coming to distributors as in the case with the MPI plan.

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THE Council for the Improvement of Theatres and Motion Picture Projection hopes to call on and aid at least 5,000 theatres in 1960 according to Albert M. Pickus, president of the Theatre Owners of America and administrator of the Council. More than 5,000 houses have received free technical advice in 1959. Film equipment and supply companies are co-operating.

Said Mr. Pickus, "In hundreds of cases, the Council members report that simple adjustment of existing equipment is enabling the theatre to present better shows. This is the aim of the firms co-operating in the programme."

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IT'S BEEN estimated that Universal Pictures Co. will report a net profit for the fiscal year ending last October 31 of about 900,000 dollars. In addition there will be a non-recurring profit of over 3,600,000 dollars from the sale of its studio to Music Corporation of America last year.

The previous fiscal year showed the company with a net loss of slightly over two million dollars.

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THE New York Film Critics' awards for 1959 were presented at the annual dinner last week. Accepting on behalf of "Ben-Hur," selected as best picture of 1959, was company president Joseph R. Vogel.

James Stewart, who was named best actor for his job in "Anatomy Of A Murder," was at hand while Elizabeth Taylor accepted on behalf of Audrey Hepburn, named best actress for "The Nun's Story."

Francois Truffaut author and director of "The 400 Blows," selected as best foreign film was also present for his award. Fred Zinneman, named best director for "The Nun's Story" was unable to attend.—**Mel Konecoff.**

A new one-projector 360-degree system

BONN.—A German company, Office for Motion Picture Equipment Developments, has announced the introduction of a new motion picture projection system which employs a wrap-around screen comparable to the screen used by Cinerama, the Disney process.

But unlike Cinerama and a Soviet counterpart, the new German process involves only one projector to achieve the 360-degree projection. That single projector is spinning around a central point in the auditorium. From that point the projector can reach the whole of the circular screen.

No details have been revealed, but obviously the projector has to be rotated at a very high speed in order to produce the circular picture effect.

Office for Motion Picture Equipment Developments, holder of the right to the new projection process, is located at Goettingen, one of Germany's oldest universities.

The circular projector will first be used in the field of scientific and industrial filming with a later application in the entertainment field.

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ZDF, top-level West German theatre owners' association, set plans for an all-out fight against local entertainments tax at a recent national meeting in Munich.

Tax fight in Germany will be de-centralised, as the tax in Germany is collected at the local level and on different legal bases in different areas.

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WEST GERMANY'S major film companies held a meeting in Munich and decided to introduce a new ceiling of 100,000 deutschmarks (£8,500) as a star's fee for any one picture.

The companies agreed to enter a voluntary agreement providing fines of up to 50,000 deutschmarks if a star is paid more.

The move is planned to keep inflated production costs down at reasonable level.

Another important development at the Munich meeting was a plan to set up a Bundesverband der Deutschen Filmwirtschaft (German Film Industry Federation).

Such an organisation would be made up primarily of major German companies.

It would compete with the current top-level German industry organisation, SPIO. While Hollywood and other non-German companies are members of SPIO they would be excluded from the Bundesverband.

Such a situation could mean discrimination. **Gustav Genschow.**

RANK DISTRIBUTION CHANGE IN CANADA

The Rank Organisation's product will be distributed in Canada by Twentieth Century-Fox from April 1, 1960.

Rank FD of Canada will cease distribution on March 31. This is in accordance with The Rank Organisation's policy of rationalisation.

The operation of Odeon Theatres (Canada) will not be affected and the Rank product will continue to play the Odeon circuit.

Frank Vaughan, general manager of Rank FD of Canada, will act as the producers' representative for Rank in Canada, and will work in close association with Twentieth Century-Fox.

Reviews for Showmen

Edited by JOSH BILLIN

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
***Conspiracy of Hearts (Rank)—British**	**113 min. (U)**	Lilli Palmer ... Sylvia Syms Ronald Lewis	World War II melodrama, set in Northern Italy, concerns a Mother Superior who defies the Nazis and converts her convent into a clearing house for child refugees, mostly Jewish. Acting first-class, direction resourceful, religious sentiment compelling, humour wry, highlights exciting, dialogue smooth and backgrounds authentic	**Excellent British general booking and heaven sent woman's picture (C)**
***Cover Girl Killer ... (Eros)—British**	**60 min. (A)**	Harry H. Corbett Felicity Young Spencer Teakle	Crime melodrama about Canadian archaeologist caught up in cover girls' deaths. Plot meaty, players eager, strip-tease asides apt, climax suspenseful and staging adequate	**Useful British "second" (C)**
***Date at Midnight ... (Paramount)—British**	**56 min. (A)**	Paul Carpenter ... Jean Aubrey John Charlesworth	Pocket crime melodrama dealing with American reporter who, while visiting England, helps solve ticklish murder mystery. Cast competent, treatment straightforward, dialogue sharp and twist denouement theatrically effective	**Good British "second" (C)**
Eyes Without a Face ... (Miracle)—Franco-Italian	**87 min. (X)**	Pierre Brasseur ... Alida Valli Edith Scob	Franco-Italian melodrama describing drastic steps taken by plastic surgeon to rebuild daughter's scarred face. Macabre plot promising, but acting and direction clumsy and English sub-titles inadequate	**Gimmick Continental solely for tough joints (NC)**
***Flesh and the Fiends, The (Regal)—British**	**97 min. (X)**	Peter Cushing ... June Laverick Donald Pleasence	Dyaliscope spine-chiller set in nineteenth-century Edinburgh, vividly recording sinister activities of Doctor Knox, the notorious anatomist, and his evil body-snatchers. Factual tale full-blooded, cast robust, treatment effective, "light" relief bawdy, but apt, and highlights eerie	**First-rate British thriller (NC)**
Jailbreakers, The ... (Anglo Amalgamated)—U.S	**63 min. (A)**	Robert Hutton ... Mary Castle Michael O'Connell	Hearty "ghost city" melodrama concerning husband's and wife's rough handling by escaped convicts. Tale taut, players virile, climax salutary and footage compact	**Reliable "second," particularly for the industrial element (C)**
†Kruschev Man of Peace (Gala)—Russian	**59 min. (U)**	—	Film record of Kruschev's tour of the United States in September last year. Well photographed, with English commentary	**Suitable mainly for specialised booking (C)**
***Life is a Circus ... ... (British Lion)—British**	**84 min. (U)**	The Crazy Gang ... Shirley Eaton Michael Holliday	Comedy extravaganza telling how the Crazy Gang, aided by Aladdin's genie, puts a travelling circus on its feet. Script patchy, but old-timers tireless, romantic angle agreeable, songs catchy and staging up to scratch	**Acceptable British star and title light booking (C)**
***Naked Fury ... ... (Butcher's)—British**	**60 min. (U)**	Reed De Rouen ... Kenneth Cope Leigh Madison	Crime melodrama revolving around a thieves' hideout. Plot hard-boiled, characterisation robust, direction forthright, backgrounds authentic, climax suspenseful	**Good British "second" (C)**
***Night Train for Inverness (Paramount)—British**	**68 min. (U)**	Norman Wooland Jane Hylton Denis Waterman	Pocket suspense melodrama hingeing on diabetic youngster's fate. Tale well-constructed and acting competent, but subject a bit too clinical for all tastes	**So-so British "second" (C)**
†Screwball, The ... ... (Films de France) —French	**81 min. (U)**	Darry Cowl ... Beatrice Altariba Gregoire Aslan	Technicolor French comedy, given English sub-titles, illustrating wild adventures of football-crazy errand boy. Star resourceful, climax funny and rural backgrounds delightful, but footage excessive	**Ticklish Continental anyway for average halls (C)**
Story on Page One, The (20th Century-Fox) —U.S	**123 min. (A)**	Rita Hayworth ... Anthony Franciosa Gig Young	CinemaScope courtroom melodrama concerning married woman and her lover, saved from murder rap by astute lawyer. Running-time ample, but acting impressive, retrospective presentation effective, climax suspenseful and dialogue slick	**Good general and star booking (C)**
†Woman Like Satan, A ... (United Artists)— Franco-Italian	**84 min. (X)**	Brigitte Bardot ... Antonio Vilar Michel Roux	CinemaScope and Technicolor Franco-Italian melodrama covering checkered romance between wealthy Spaniard and tantalising young girl. Story frank, Brigitte Bardot, seen in the nude, provocative, light relief gay, and staging and photography first-class	**Very good star, title and gimmick production (NC)**

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
* BRITISH QUOTA PICTURE. † IN COLOUR

continued on page 27

A Box-office Figure that Figures at the Box-office!

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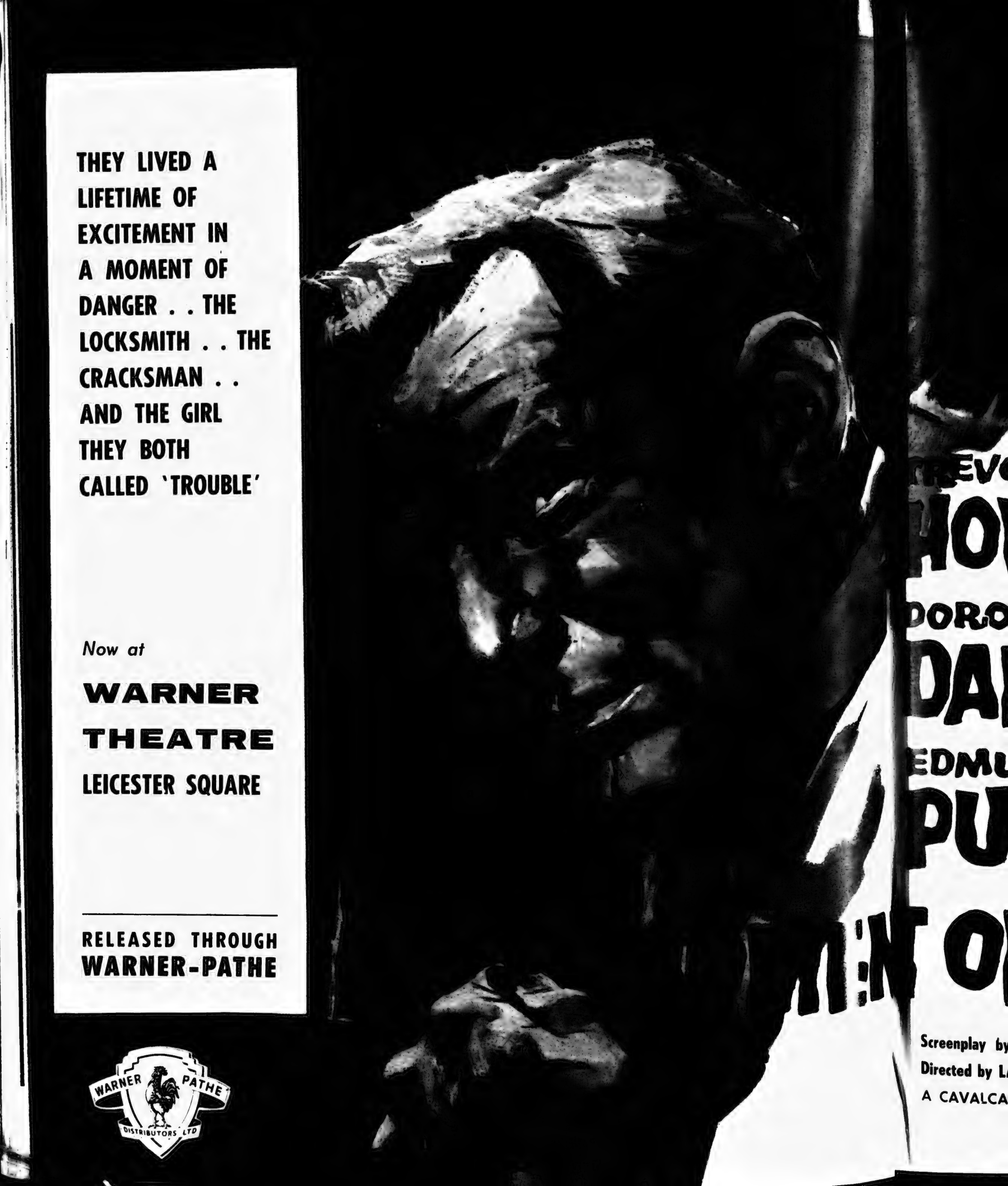
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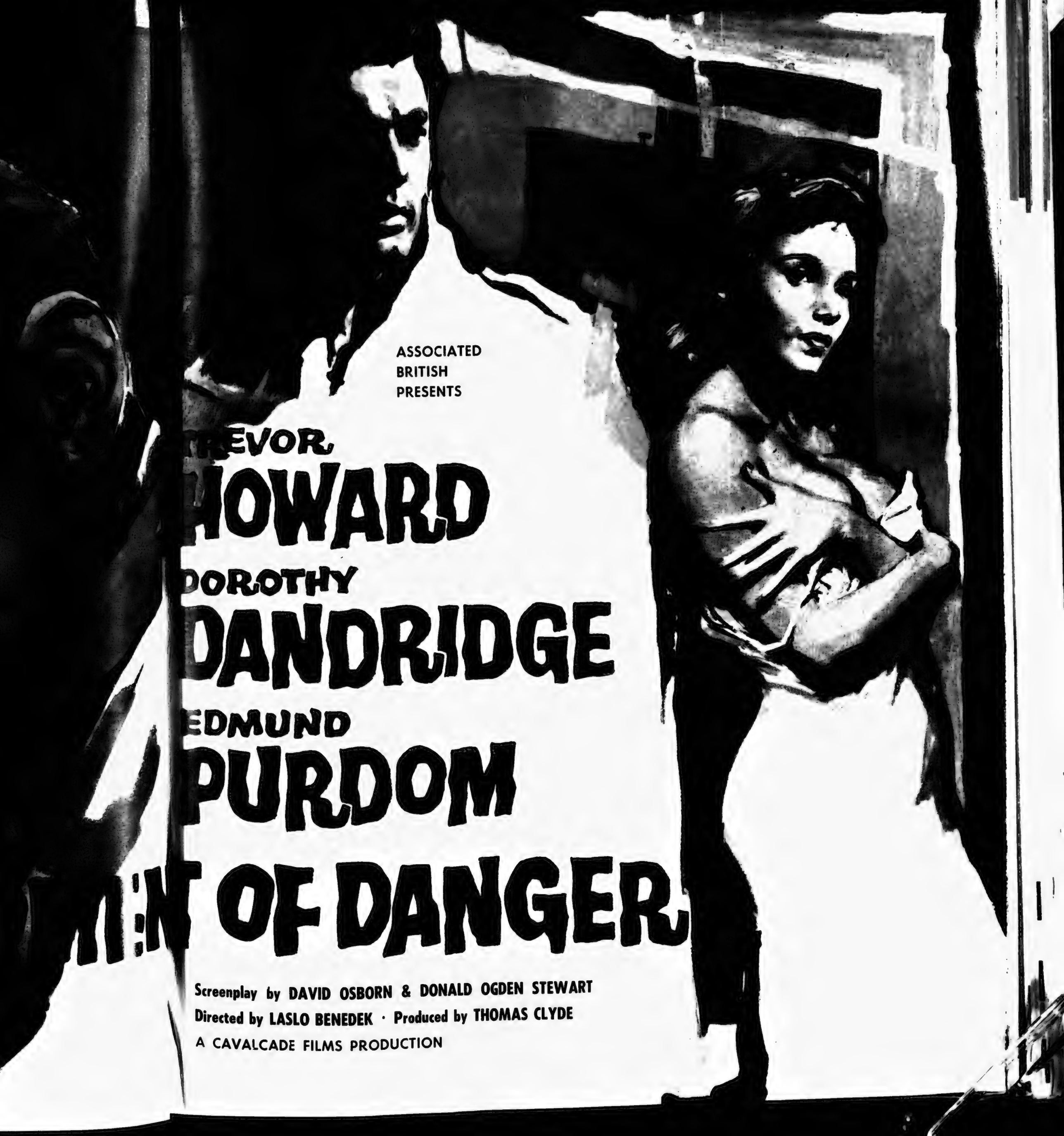
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Directed by LASLO BENEDEK · Produced by THOMAS CLYDE
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CEA BRANCH REPORTS

The day the magistrate went to the cinema . . .

DEVON AND CORNWALL. — It was not only the Daniel Angel-John Woolf TV deal which made the branch angry at their monthly meeting in Exeter. It was the story of a Devon magistrate who took two children to the cinema.

M. Noel Prince of Teignmouth described how the magistrate of a local Bench had taken two children to the cinema and had been "horrified" to discover that a trailer advertising an X film was being shown in a U programme.

Mr. Prince alleged it was because of this incident that the Teignbridge licensing authorities had added a new clause to its rulings affecting cinemas. Namely, that cinemas in their area may not in future, allow trailers advertising X films to be shown in programmes which contain U certificate films. The Teignbridge authorities controlled Teignmouth and Newton Abbot, and several cinemas were involved.

The new chairman, Peter Myott, pointed out that all X film trailers were given a U certificate by the BBFC.

The matter had been referred to the Board which expressed its willingness to meet the authorities concerned and explain the position.

Mr. Prince said that the magistrate concerned who, he believed, had influenced the present situation, had told him that the trailer had given the children nightmares.

It was agreed that the authorities should be urged to meet the representatives of the Board. The situation was an absurd one, as no exhibitor could guarantee not to screen a U programme in a week preceding an X film.

TV deal.—On the Daniel Angel-John Woolf deal, Cliff Gwilliam, the retiring chairman, concluded a lengthy discussion by proposing a resolution, urging that a Parliamentary Bill should be passed forbidding producers who have participated in the film levy fund from selling those films at a later date to television interests.

The resolution was passed unanimously.

The meeting also unanimously supported the General Council's recommendation that films from Romulus and Angel should be boycotted. And members asked that headquarters should provide a list of titles for their guidance.

Big drop in membership over last 20 years

HANTS AND E. DORSET.—Secretary H. H. C. Mitchener expressed alarm at the big drop in membership over the last 20 years.

Membership of the branch was now 37 against 74 in 1939. He pointed out how difficult it was to speak with a united voice without the full co-operation of all exhibitors in the area.

He added: "Your officers make a serious appeal to all exhibitors not only to attend meetings, but also to make them fruitful in the discussion of the many problems facing the industry from time to time."

Secretary Mitchener reported that at Bournemouth the County Borough Council had reduced S.O contributions from cinemas in their area from 5 per cent. of net takings to 2½ per cent.

Applications for reduction of the contributions had also been made to the Hampshire and Dorsetshire County Councils but final decisions had yet to be reached.

Officials.—Ald. G. Bravery and D. Shave were re-elected chairman and vice-chairman, respectively, and other officers and committees were re-elected with the exception of M. Overmass.

Production Fund.—Referring to a recent meeting of the General Council, Ald. Bravery said that while the branch supported the Production Fund, he thought the renters and producers were not playing the game by not releasing films until after six months for the three-day halls.

If this procedure was continued he thought they would have to take the matter up with local MPs to see if they could get it altered.

At present, the majority of British films were being given money from the independents to help their opposition.

It was only from the good films they could get good attendances. They paid the same percentages as the larger halls, which could take six-day bookings and by the time the three-day bookings were available the majority of the public had seen them.

This was something which had to be looked into or the second-run would pass out of existence altogether.

Mr. Beckett said that some small exhibitors were tending to book for six days in order to get these good films earlier where they would not have done so before.

Mr. Cox said that made it difficult for those who were holding out for the three-day bookings.

Children's films.—E. J. Cox said that Ald. Hammond had recently said at a meeting of the Southampton Children's Cinema Council that if parents knew what kind of films their children saw at the local cinema they would be shocked.

As a result, he (Mr. Cox) had written to the local newspaper challenging Ald. Hammond on that statement and had asked the Mayor, Ald. Hammond and others to attend at his cinema when a children's matinee was being held and see for themselves what was being shown to the children.

He thought Ald. Hammond had gone a little bit too far when he made that remark, and he called on him to prove his statement or retract it.

Harold Gent's hat-trick

SHEFFIELD.—For the third time in his career, Harold S. Gent has been elected chairman of the branch. Miss Peggy Blaskey, of the Heeley Coliseum was elected vice-chairman—the first woman to hold the office in the branch.

Peter Blake was re-elected treasurer and Arnold R. Favell secretary.

In his annual report Mr. Favell said the trade depression was reflected in the membership. Fifteen cinemas had closed and the membership was now 86.

Although rate appeals for the year ending March, 1958, had been settled, there was unfair delay in appeals being settled for the year ended March last.

Messrs. Kirkham, Gent and Toothill were re-elected trustees and Coun. Gent as delegate to the national council with Mr. Kirkham as deputy.

Entertainments tax.—Although total abolition being sought might be beneficial to some exhibitors, it could have an adverse effect on smaller exhibitors. This was a matter of urgency which should be considered at head office and also by General Council, it was agreed at the monthly meeting.

Peter H. Blake said that those halls paying ET in substantial amounts must gain from the abolition. But those halls which shared a £20 rebate with the renter and those which were exempt due to the fact that they never reached a certain figure would suffer.

If there was abolition the gross would become nett and film-hire would automatically go up. Rebate would be abolished with the tax.

Those halls struggling on a razor edge would be pushed out of business with abolition.

He thought the brains of people at head office should be exercised as to what would happen to the smaller people to prevent them being penalised.

S. Kirkham said that 80 per cent. of the halls were not first-run and if the tax were abolished the differential between first-run charges would be against the smaller halls.

Mr. Favell said that was presuming that the tax reduction would be passed on to the pub

Mr. Blake said that most of the first-run h were in a comfortable position.

Mr. Favell said there was a suggestion t the renters might help by revising the scales break figures, but that would not help as t would still have tax to pay. Would it no better to come to some agreement with renters before the Budget?

Coun. Gent. said that it was an impo matter which should be discussed by the Ge Council and the joint committee of the CEA KRS, in the same way as was the Chancel £20 rebate.

It was agreed that the secretary should s report of the feelings of the meeting to Pinkney for discussion with the national dent. The matter could then be taken t joint committee as a matter of urgency.

MPs promise support for tax campaign

NORTH STAFFS.—All MPs who have plied to North Staffordshire CEA's request fo support in the industry campaign for cine tax abolition have promised help wherever possible, it was reported at the branch meeting.

TV deal.—Unanimous approval was gi n by members when they considered the associ tion's action over the Associated-Rediffusion deal with John Woolf and Danny Angel.

KRS.—Another approach is going to be made to the KRS over branch complaints that public cinema shows are being held at Howard Hall, Yarnfield, free of charge. Films shown there for one-night bookings have included "Look Back In Anger," "Dunkirk" and "The Vikings"—none of them yet available to members for one-night showings, it was claimed.

Mrs. E. F. Cook complained also that there appeared to be several infringements of the regulations at the hall and, it was thought, the question of levy, charity contributions and excise might also be involved.

Mrs. Cook referred to recent correspondence with head office over the matter, reporting that she had been advised that a representative from the KRS would be contacting her. But so far nothing had happened.

The secretary was instructed to write to the general secretary emphasising the concern of members and seeking further assistance in an endeavour to obtain a satisfactory conclusion in the matter.

Annual.—Members elected H. Loma chairman and J. S. Morgan vice-chairman.

Other officers elected were: L. Myatt (treasurer), Ald. G. L. Barber (dele te to general council), R. V. Crome (deputy elegate to general council). R. V. Crome, H. Lomas and Ald. G. L. Barber were elected tru es.

ET campaign gains momentum

PORTSMOUTH AND IOW. — The nch has agreed to contact local MPs to u the abolition of entertainments tax.

The branch tax committee will personal con- tact MPs and all other branch membe are being asked to see their MPs or write t em seeking support for the campaign.

Membership.—A warning was given by nch secretary, E. W. Burden that as membersh was falling there might be a difficulty during th m- ing year in meeting normal branch expen re In the past 12 months the number of me ers has decreased from 50 to 40.

Officers. — Elected for the coming year s: chairman, P. H. Lang; vice-chairman, H. ly- bourne; treasurer, H. J. Court; trustees: B. Fowlie, E. A. Phillips, P. J. Milsom; del e. P. J. Milsom; deputy delegate, E. A. Phi s: committee: G. Body, D. Flintwood, D. C. J. Hearn, H. J. Court; Mrs. V. Ward.

Your Films

by JOSH BILLINGS

West End

LAST WEEK two papers in the Beaverbrook Group employed guest critics. Best seller novelist John Braine contributed to the *Daily Express*, and Antonia Fraser, wife of Hugh Fraser, MP, to the *Evening Standard*.

I warmly welcome both for these compelling reasons: Neither strayed from the job and told the Censor to buck up his ideas; neither used horror films to belabour producers who cater for the "ninepennies'" needs; neither suggested how exhibitors should run their theatres; neither gave established stars gratuitous advice; and neither went out of his or her way to praise foreign pictures merely because they were foreign.

What a refreshing change!

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MOST of the critics enjoyed "Operation Petticoat" (Rank-Universal), but some thought it a bit too long. Over the weekend I rang Jack Palmer, manager of the Leicester Square Theatre, where the comedy is playing, and asked him how it was doing. He said "Terrific."

I also enquired if there had been any complaints about the film's length. "None whatever," Jack replied, "audience reaction is marvellous and clearly indicates that the cash customers can't have too much of Cary Grant and Tony Curtis." Take the tip and put your shirt on "Operation Petticoat."

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COLUMBIA'S "Our Man in Havana" (CinemaScope—British) has just entered its sixth week at the Odeon, Leicester Square, and is still packing 'em in. Alec Guinness's latest must, however, soon step aside for "Sink the Bismarck!" (Twentieth Century-Fox—CinemaScope—British), due on February 11. Believe me, the latter, a semi-documentary naval war melodrama, will earn a fortune.

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THINGS have been humming at the Plaza, thanks to the brief visit by "Samson and Delilah" (Paramount). The DeMille reissue was first released a decade ago, but apparently it's as big a box-office attraction as ever. On Thursday, "A Touch of Larceny" (Paramount—British) takes over. A clever comedy, co-starring James Mason, Vera Miles and George Sanders, it's sure of a prosperous run.

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YOU CAN'T go far wrong with "Journey to the Centre of the Earth" (Twentieth Century-Fox—CinemaScope). The highly spectacular screen version of Jules Verne's classic is amusing and thrilling the young, the middle-aged and the old at the Carlton, Haymarket. Most films are lucky if they land on one target! It'll set a hot pace when it goes out on February 15.

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"PILLOW TALK" (Rank-Universal — CinemaScope) has really rung the bell at the Odeon, Marble Arch, but, because of other commitments, its days are numbered. It will come into its own again on the eighth, and bring joy to the National Circuit. Its successor at the Odeon is "Never So Few" (MGM—CinemaScope), a Burma war film featuring Frank Sinatra and Gina (Sheba) Lollobrigida.

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NEITHER the trade nor the press went wild about "Moment of Danger" (Warner-Pathe—British), but the romantic crime melodrama got off to a good start at the Warner Theatre. It's only in for a fortnight and then "Two-Way Stretch" (British Lion—British), Peter Sellers' latest comedy, makes its bow.

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"HAPPY ANNIVERSARY" (United Artists) is doing quite well at the London Pavilion, but must give way to "A Woman Like Satan" (United Artists—CinemaScope—French), Brigitte Bardot's newest, on Friday. What sort of film is the last-named? Who cares, since Brigitte appears in the nude! Just look out for the queues!

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THAT exceptionally fine animal film "Lords of the Forest" (Twentieth Century-Fox — CinemaScope) turned over a pretty penny at the Rialto, Coventry Street. "The Flesh and The Fiends" (Regal—Dyaliscope—British), a creepie based on the sinister activities of body snatchers Burke and Hare, is the next attraction. It'll probably make the critics blanch, but it's right down the "ninepennies'" street.

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THE Disney animal film, "White Wilderness" (Disney), carries on at Studio One. It's the biggest success Disney has had at the Oxford Street house and that's really saying something.

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"THE SHAKEDOWN" (Rank—British) scored fluently at the New Victoria, thereby proving that there is still a ready market for meaty X certificate melodrama. It should live up to its title on release.

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BY THE WAY, "The Savage Eye" (Contemporary—American) has left the Curzon at long last. Again I remind independent exhibitors of this sensational off-beat film's box-office merits.

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A WORD about the "hard ticket" jobs. "House Full" boards proclaim the phenomenal success of "Ben-Hur" (MGM—Camera 65-Panavision) at the Empire: "Gigi" (MGM—CinemaScope) continues to pack the Ritz: "South Pacific" (Twentieth Century-Fox—Todd-AO) will soon be in its third year at the Dominion, Tottenham Court Road: "Solomon And Sheba" (United Artists—Super Technirama 70) shows no signs of falling off at the Astoria, Charing Cross Road: and "The Royal Ballet" (Rank—British) is drawing both balletomanes and ordinary filmgoers to the Columbia Theatre, Shaftesbury Avenue.

On release

NOW FOR the general releases. "Please Turn Over" (Anglo Amalgamated—British), aided by a marvellous press and a shrewdly timed advertising campaign, is taking really big money. It's had two stupendous weekends, plus exceptional weekday business. Will it beat "Carry On Nurse"? Quite likely!

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MAKE NO mistake, "Expresso Bongo" (British Lion—British) ended its three suburban outings in great style. The weather was against it at first, but it quickly conquered the elements. Subsequent run exhibitors shrewd enough to book "Expresso Bongo" can begin rubbing their hands.

\+ + +

ONE WOULD hardly call "The Stranglers Of Bombay" (Columbia-Hammer—Megascope—

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British) everybody's cup of tea, but it's definitely the "ninepennies'" char. It's doing a first-class Saturday and Sunday trade.

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"THE HORSE SOLDIERS" (United Artists) finished up on the right side, but, considering John Wayne and William Holden co-star, it should have done better. It's rousing action fare, but maybe women are not particularly interested in the Civil War.

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GOOD and high-class halls are welcoming "Libel" (MGM—British). Unlike American trial melodramas, it eschews the sensational and is guarded in its speech. Moreover, it stars Dirk Bogarde, the ladies' favourite leading man.

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20TH-FOX'S "The Best Of Everything" (CinemaScope), romantic melodrama unfolded against a New York publishing house background, is quite frank in its presentation of sex, but is stylishly dressed. Its sophisticated air and captivating trimmings are getting it over with other than hoi polloi.

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ALTHOUGH quite a funny war comedy, "Babette Goes To War" (Columbia—CinemaScope—French) didn't achieve the success it deserved. The reason's plain—no striptease.

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"BELOVED INFIDEL" (Twentieth Century-Fox—CinemaScope) has been a slow starter, yet it did well enough at the Carlton, Haymarket. Obviously a film's West End performance isn't always an accurate indication of its possibilities in the suburbs.

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IF YOU REMEMBER, "Desert Mice" (Rank—British), down-to-earth war-time-cum-ENSA comedy, clicked at the Odeon, Marble Arch. So far, it's hardly been a riot on tour.

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WHEN it comes to lasting success, nothing is comparable with "The Ten Commandments" (Paramount—VistaVision). The DeMille opus has just moved into a number of other suburban halls, including the Angel, Islington, and it's clicking in every one. Lucky Paramount having such a mighty and seemingly inexhaustible meal ticket.

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TAILPIECE: Last Tuesday morning there were six trade shows, two of them "double bills." How's that for careful planning?

RENTERS' NEWS

20th-Fox has a fine range of product for 1960

WITH THE announcement last week by 20th Century-Fox president, Spyros P. Skouras, that his company would continue its policy of producing films for family entertainment, James F. Pattinson, managing director of the British organisation, told a sales conference in Soho Square that 20th Century-Fox has ready for release, in the process of editing or currently filming, 20 major productions.

Currently on release is the British service comedy, Herbert Wilcox's "The Navy Lark," starring Cecil Parker, Ronald Shiner, Leslie Phillips and Elvi Hale which has been earning 25 per cent. more than the current release this time last year; a wagon train drama, "The Oregon Trail," starring Fred MacMurray, Nina Shipman and William Bishop.

There are also on release two great Jerry Wald productions, "The Best of Everything," with a cast including Hope Lange, Stephen Boyd, Suzy Parker, Martha Hyer, Diane Baker, Brian Aherne, Robert Evans, Louis Jourdan and Joan Crawford which has been doing above average business in good class halls; and "Beloved Infidel," starring Gregory Peck and Deborah Kerr, which is also doing excellent business.

Successful

On re-release is one of the most successful musicals of the decade, Rodgers and Hammerstein's "The King and I," with Yul Brynner and Deborah Kerr.

Now in its eighth great week at the Rialto, Coventry Street, is "Lords of the Forest."

Scheduled for release on February 15, is Jules Verne's science-fiction adventure drama, "Journey to the Centre of the Earth."

Opening with a Royal Charity Premiere at the Odeon, Leicester Square on February 11, is John Brabourne's British production, "Sink the Bismarck!" with Kenneth More and Dana Wynter heading a topline cast of British and continental actors.

Described by Spyros Skouras and executive head of the Fox studio Buddy Adler, as being the best British picture they have even seen, "Sink the Bismarck!", will be released on the Rank circuit on April 4.

March 7 will see the release of Jerry Wald's murder trial drama. "The Story on Page One" starring Rita Hayworth, Anthony Franciosa and Gig Young.

"Seven Thieves" is a suspense drama starring Edward G. Robinson, Rod Steiger, Joan Collins and Eli Wallach, to be released on March 2.

Also completed and awaiting release are Darryl F. Zanuck's trial drama, "Crack in the Mirror" starring Orson Welles, Juliette Greco and Bradford Dillman; Hubert Cornfield's "The Third Voice," a psychological drama starring Laraine Day, Edmond O'Brien and Julie London; Jerry Wald's family entertainment, "Hound Dog Man," starring Stuart Whitman, Carol Lynley, Arthur O'Connell and introducing the new singing sensation, Fabian; and another great family film, Robert Radnitz's "A Dog of Flanders," starring David Ladd, Donald Crisp and Theodore Bikel.

"The Rookie," a riotous comedy starring Tommy Noonan, Pete Marshall and Julie Newmar; Edward Alperson's "Girl in the Red Bikini," an underwater drama starring Mark Stevens and Joanne Dru.

In the cutting rooms are Mervyn LeRoy's "Wake Me When It's Over," a comedy set in Hawaii and starring Ernie Kovacs, Jack Warden, Margo Moore and Dick Shawn; and Elia Kazan's "Wild River," a drama set in Tennessee, starring Montgomery Clift, Lee Remick and Jo Van Fleet.

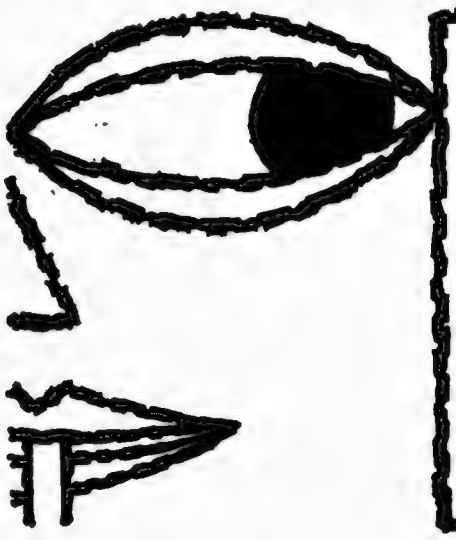
Now filming in England for British quota and world wide release is D. H. Lawrence's "Sons and Lovers," directed by Jack Cardiff and starring Trevor Howard, Dean Stockwell, Wendy Hiller, Mary Ure and Heather Sears.

Filming in Hollywood is Mark Robson's "From the Terrace," based on John O'Hara's best-seller and starring Joanne Woodward, Paul Newman, Richard Egan and Myrna Loy.

"The Story of Ruth," is being produced by Samuel Engel, starring Elana Eden, Stuart Whitman, Viveca Lindfors, Ziva Rodann and Tom Tryon; Jerry Wald's "Let's Make Love," a comedy with music starring Marilyn Monroe and our own Frankie Vaughan with Yves Montand, Tony Randall and Britain's Wilfred Hyde White; and finally Charles Brackett's great musical "High Time," with Bing Crosby, Fabian, Carol Lynley, Barrie Chase, Barry Coe and Simone Signoret.

In addition to these new productions Jimmy Pattinson revealed that the company will release the 35mm. version of the all-time record-breaking "South Pacific" for the summer holiday trade and also the CinemaScope version of "Oklahoma" which, in Todd-AO, is packing the Metropole, Victoria.

Additional to the above the company will release the Todd-AO version of "Can-Can" in London and selected CMA Todd-AO theatres in the key cities.



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'JAZZBOAT' PREMIERE FOR MANCHESTER

Warwick Films' latest British CinemaScope Production for Columbia, "Jazzboat"—a highly contemporary comedy-drama with music about very contemporary young people—is to have a gala world premiere on Monday, March 7, at the Theatre Royal, Manchester.

Stars of the film, Anthony Newley, Anne Aubrey, Bernie Winters, James Booth and Joyce Blair, will make personal appearances

Canada's top showman: Frank Kennedy, Odeon manager in North Bay, Ontario. Here he's presented with the trophy by Odeon president Leonard W. Brockington

Grand National has a very strong line-up for 1960

A SERIES of negotiations with several world-wide producing interests, enables Grand National Pictures to begin its 1960 trading with the strongest line-up of product handled by the company for many years.

There are 11 new pictures in the opening group including six American exploitation subjects and it is emphasised that this is the first of several similar groups to be released during the coming year.

A considerable number of independent productions, both from America and other parts of the world, are destined for distribution by Grand National and a further product announcement is anticipated within the next few months.

Plans are well advanced in respect of several British productions and the expansion programme which commenced with the recent move to new and bigger office premises in Dean Street is now well under way.

First-class reissues

Although the current emphasis is on the programme of new pictures, Grand National will, of course, continue to supply first-class reissues.

Heading the new picture group is the Diana Dors Technicolor-Technirama production "The Love Specialist" in which she co-stars with Vittorio Gassman.

A gay and exciting subject, "The Love Specialist" was directed by Luigi Zampa and produced by Maleno Malenotti.

Eternal Films, an associate company of Grand National, has completed its first two British features and is actively preparing two further subjects.

The first is "The Price of Silence" starring Gordon Jackson and June Thorburn with a particularly strong supporting cast including Maya Koumani, Terence Alexander and Mary Clare.

The picture, which has been sold for circuit release by ABC, is a blackmail story and was produced by Maurice J. Wilson and directed by Montgomery Tully.

The second British film from Eternal finished shooting just before Christmas and is entitled "Jackpot."

Stars are William Hartnell, Betty McDowell and Eddie Byrne with George Mikell, Victor Brooks and Michael Ripper.

Produced and directed by the same team of Maurice J. Wilson and Montgomery Tully, "Jackpot" is a murder story described as being designed to keep the audience on the edge of their seats throughout.

It will be ready for trade show shortly and will be followed almost immediately with "The House In Marsh Road," which is now in the final scripting stage.

Eternal will produce a minimum of four features for Grand National release in 1960 and, with the two subjects already completed, it is likely that this number will be exceeded.

Six high-quality American exploitation films have now been delivered and will be trade shown within the next few weeks. These chillers have been coupled together as three programmes with teenage appeal.

Heading these gimmick programmes is "Wasp Woman," starring Susan Cabot and Fred Eisley, produced and directed by Roger Corman, coupled with "The Beast From The Haunted Cave," starring Michael Forest and Sheila Carol which was produced by Gene Corman and directed by Monte Hellman.

The second of these programmes is "The Devil's Partner," coupled with "Plan 9 From Outer Space" starring Bela Lugosi, Vampira and Lyle Talbot which was produced and directed by Edward D. Wood, jnr.

Together with these, Grand National are releasing "T-Bird Gang" starring John Brinkley and Ed Nelson, produced by Stan Bickman and directed by Richard Horberger and "The Young Sinners" also produced by Stan Bickman and directed by Joel Rapp.

Tailored

These six American films have been specially tailored for the many halls which are playing gimmick programmes.

To round off this group of new product is an unusual Israeli film entitled "Pillar of Fire," dealing with a day's happenings of a group of young men and girls holding an isolated outpost in the Israeli-Arab war.

In addition, Grand National is distributing "One Fine Day," a superbly photographed 40-minute interest feature dealing with animal and insect life in the forests.

Concurrent with this big group of new pictures, Grand National will release a further batch of reissue product including "Donovan's Army" (retitled from "The Fighting Seabees"), "Hoodlum Empire," "Tobor The Great," "The Atomic Kid," "Stars In Your Eyes," "Fun at St. Fanny's" and "Harlem Rock 'n' Roll."

New three week record for 'Our Man'

WITH "Our Man in Havana" entering the fifth week of its successful world premiere engagement at the Odeon, Leicester Square, confirmation that this Carol Reed production for Columbia has beaten the three week record for the cinema, has been announced.

In a letter from F. D. Russell Roberts, of CMA, to Kenneth Hargreaves, Russell Roberts states:

". . . I am glad to be able to write and tell you that "Our Man in Havana" has set up a new box-office record as the highest take at the Odeon, Leicester Square, for the first 21 days by any film. It has clearly aroused tremendous interest amongst the public, and I am happy that we both have such a success on our hands."

"Our Man in Havana," produced and directed by Carol Reed and scripted by Graham Greene from his own novel, has already broken the first and second week records at the Odeon.

National tie-ups for 'Tommy the Toreador'

A COMPREHENSIVE exploitation campaign is now playing its full share in the publicity drive supporting London and provincial screenings of Warner-Pathe's Associated British release, "Tommy The Toreador."

Twelve national tie-ups are involved. The first is with Decca Records' "The Little White Bull" number from the film, which has climbed in a few weeks to a high place on the hit parade, and the sheet music is also in the "hit" class.

Two model "Little White Bulls" are on sale. The first a woolly toy for youngsters, the other in Vinyl designed for youngsters and adults. Two other tie-ups are a complete toreador outfit for children and a toreador hat.

A "Tommy The Toreador" bath mat is on sale in shops and stores in all parts of the country. Additionally, a knitting pattern for a man's toreador outfit waistcoat has been designed, as well as a headscarf for women.

Another scheme has been arranged with the Spanish Tourist Board and another tie-in is with a famous sherry firm. The latter embraces a competition open to all patrons at Associated British cinemas.

A national organisation has manufactured a "Tommy The Toreador" puppet based on "The Little White Bull" and a publishing house has prepared a Tommy Steele book with special emphasis on the film.

In every instance ABC is collaborating with special foyer and shop window displays.

'White Wilderness' in seventh week

STILL playing to capacity audiences at Studio One, Oxford Street, Walt Disney's record-breaking "White Wilderness" is now in its seventh great week at that theatre.

"White Wilderness," in Technicolor, which has already won an Oscar and two other international awards, has taken more money at the Studio One box-office than any other Disney production presented there.

Disney entries for Gibraltar festival

FIVE Walt Disney subjects have been entered for a festival type contest organised as part of Gibraltar's Art Week, which is due to be run at the end of May.

First of the Disney entries—to be shown at the Naval Trust Cinema, Gibraltar—will be "White Wilderness," which is currently breaking all box-office records at Studio One. Also due for showing with this feature are "The Ama Girls"—a Technicolor story of Japanese pearl fishing and "Ugly Duckling," a Disney cartoon.

"Third Man on the Mountain," now on successful general release in this country, is to be entered for the contest at the Queens cinema, Gibraltar, with the featurette, "Grand Canyon."

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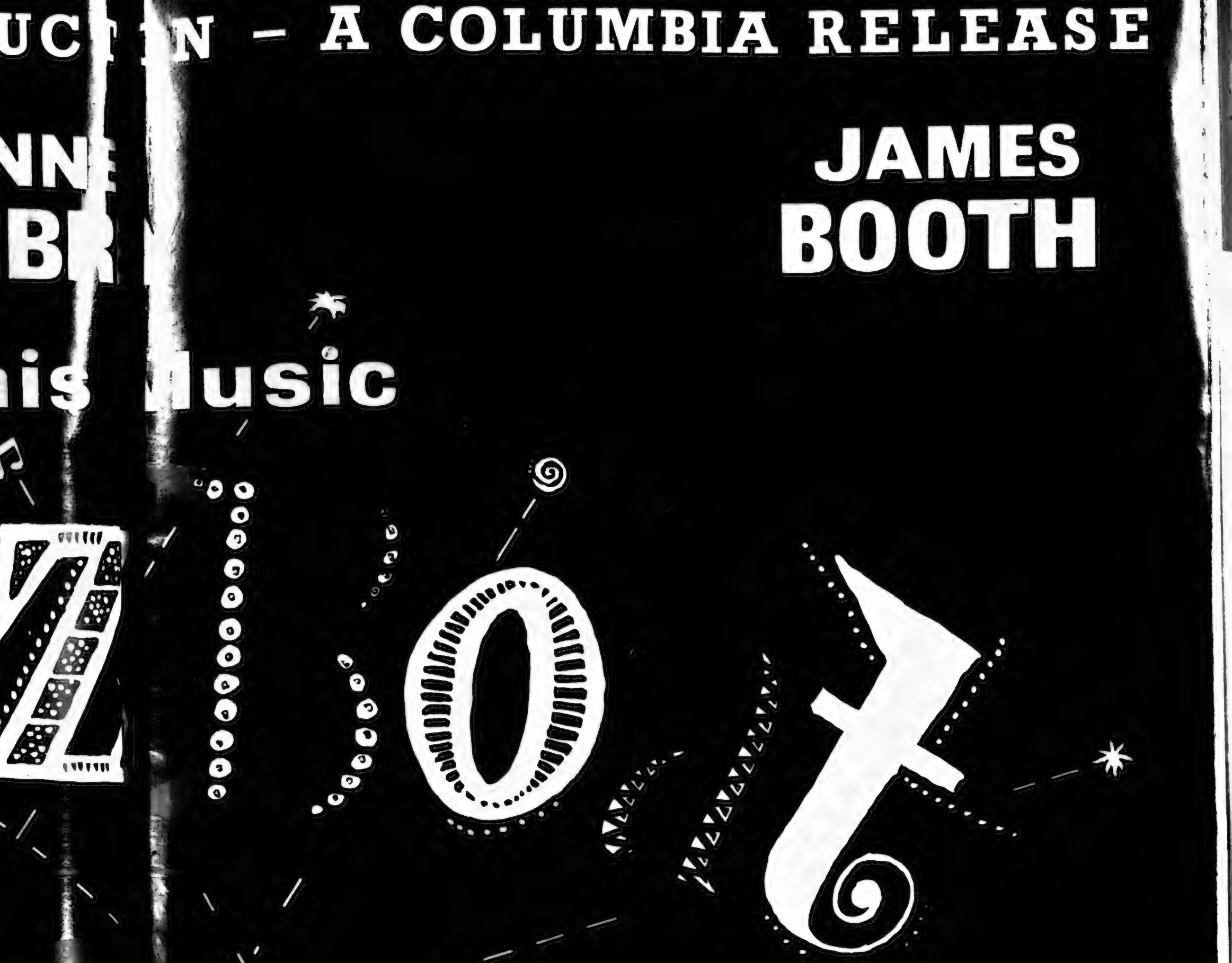

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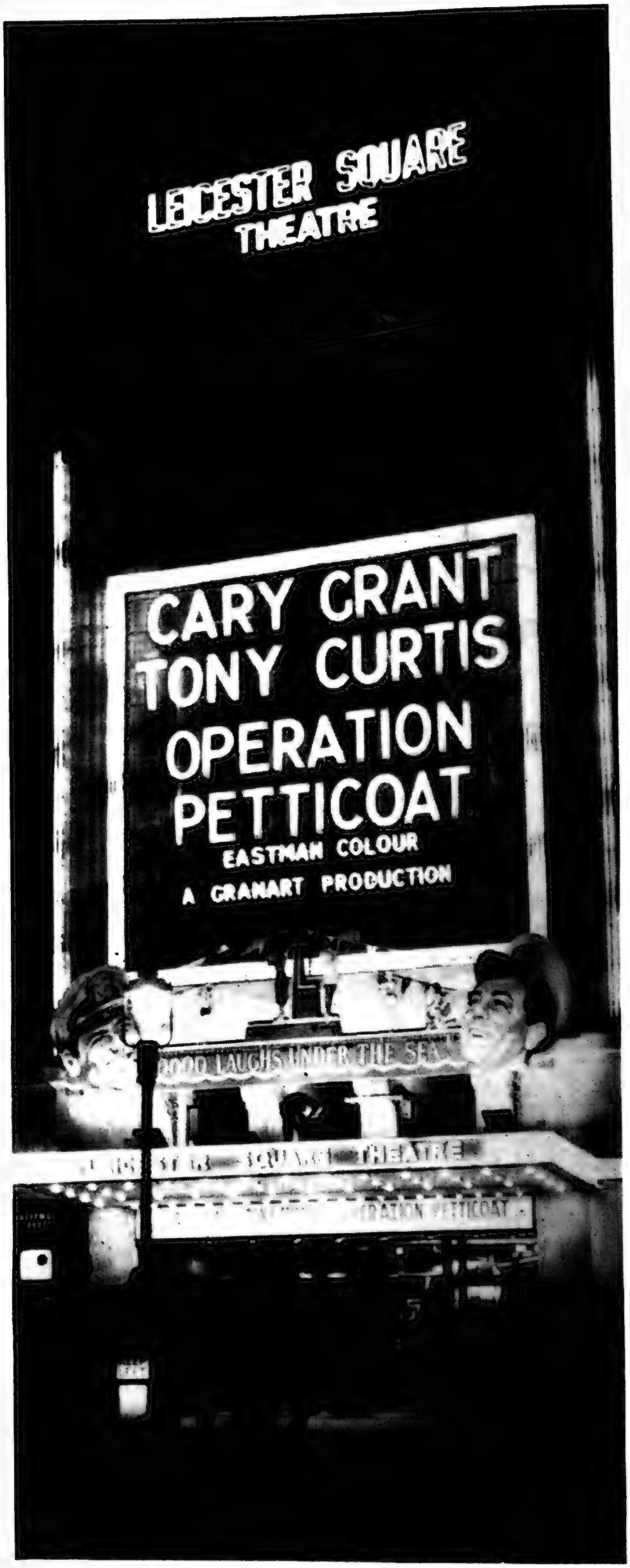
NG SOON

CINEMASCOPE

Cary Grant attends the premiere of 'Operation Petticoat

The premiere of "Operation Petticoat" at the Leicester Square Theatre last week was attended by co-star of the film, Cary Grant. "Operation Petticoat" also stars Tony Curtis, with Dina Merrill, and Joan O'Brien. Cary was accompanied by Miss Merrill and Kamala Devi ; also at the premiere were British and U.S navy personnel, leading society and trade personalities. "Operation Petticoat" is a Granart Production released by UI through Rank FD. Robert Arthur produced, Blake Edwards directed



F. L. and Mrs. Thomas

Harold Boodson, Mrs. Gell, Douglas Granville and Mr. Ge

Cary Grant in the foyer crowded with guests of Rank FD

Top: Kamala Devi, Cary Grant, Dina Merrill and Fleur Cowles; the Duchess of Argyll; the U.S Navy and Cary Grant. Bottom: Spanish entertainer Rosita; Commander and Mrs. D. C. Holly; Kamala Devi, Dina Merrill and Cary Grant

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Production

—by BILL EDWARDS

I HAVE been talking to director Ken Annakin, recently returned from Tobago where he made Disney's "Swiss Family Robinson." My overriding impression is one of surprise—that any of the cast returned alive.

Annakin's documentary background plus the experience of working on two Disney pictures have led him to expect the most fearful kind of realism.

"I asked the cast to do the most incredible, fantastic things," he said. "To wrestle in swamps with 19 feet anacondas, to plunge into a raging sea, or race on the back of an ostrich. And they never refused.

"We evolved our own rule of thumb: 'Has it been done in a Tarzan picture?' If it hadn't then we went ahead and did it."

The picture—more than six months on location—is the longest Annakin has worked on. He thinks it is also his best.

"Here was the opportunity to put on the screen everything I think best in the cinema. I could portray an intimate family relationship. I could trace the development of the father, from a rather inept character to a man of action, and I could bring to the screen the 100 per cent. realism of jungle life.

"I think the wild animal adventures alone will guarantee the success of the subject. And that's something I feel very strongly about. As things stand now I don't think I would make a picture which hadn't got those ingredients for box-office success, spectacle, startling locations and so on.

"I think it immoral to take backers' money for a picture which is made only because the director thinks it is 'Good Cinema.'

"This feeling grew after I had made 'Across the Bridge.' I thought this was an excellent film. But no one went to see it. That experience upset me: I still worry about it.

"I would never make another story like that . . . no matter how good I thought it was."

Annakin's work on "Swiss Family Robinson" began in January last year when he arrived at Burbank for talks with Disney.

"Three scripts had been written—and none was what we wanted. All had tried to stick too closely to the book.

"So we threw them away and started from basic principles with a writer sitting in round the table. Walt outlined the main points he wanted to keep from the book, a spectacular ship-wreck, the pirate raid, the way the family sets about defending itself. We decided to treat this point as comedy and introduced the most fantastic devices, coconut bombs, ingenious man-traps.

"At the end of three weeks we had a story outline. To watch Walt work is an experience in itself. For two hours, perhaps, he will pace up and down, pouring out ideas, suggesting dialogue which writers take down because it's too good to miss.

"We worked out all the fights on story boards, cartoon-fashion.

"After four or five months I felt I'd done the hardest work and, in comparison, the actual direction was going to be a piece of cake.

"Perhaps the hardest thing about the actual production was the knowledge that for the first time in my career I was working on a picture that couldn't be covered afterwards in a studio.

"Add the fact that we weren't getting rushes until 10 days after shooting and you will appreciate the difficulty."

A stage, about the size of Beaconsfield, was built on the island from tubular scaffolding and corrugated iron, and was used for 22 days shooting.

Throughout the production all the behind-the scenes work was covered by 16-mm. cameras—for future showing on Disney's television programme.

This week Annakin went to Pinewood, where he will supervise the editing and post-syncing, and saw the first rough cut.

"With the artists scattered both sides of the Atlantic I thought we could do some post-syncing in England and some in America," said Annakin. "But apparently it's impossible to cross-cut them —the recording level of the two studios is so different."

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"ACT OF MERCY," Francis Clifford's novel set against the background of a South American revolution, is to be filmed by Thomas Clyde in the late summer. It is now being scripted by John Mortimer, winner last year of a TV award for his play "Dock Brief." His newest television play, "David and Broccoli," was screened last week.

Before making "Act of Mercy," however, Clyde is to make another comedy—in keeping with his policy of alternating prestige subjects with British comedies.

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BRITISH production expert Ray Anzarut—his last assignment was as associate producer on Carol Reed's "Our Man in Havana"—has joined producer Charles Schneer's Amaran Films as production supervisor.

His first job: to prepare Jules Verne's "Mysterious Island," to be filmed in Super-Dynamation and colour as a British production. The film is scheduled to go before the cameras on May 1, on location in British territories.

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PRODUCER-DIRECTOR Robert Aldrich, now directing Bryna's Western, "The Day of the Gun," in America, has a long list of properties for production in this country next year.

Among them are "Too Late for the Hero," a Burma location subject adapted by Aldrich from Robert Sherman's novel, and "The Optimists of Nine Elms," an original by Ted Allan and Anthony Simmons. Set for the early Spring of next year, this will be a co-production between his own company, The Associates and Aldrich, and Harlequin Films which held the property.

"Pursuit of Happiness" is a story by Jack Wagner which Aldrich recently acquired after the option on it had been dropped by Mexican actor Pedro Armendariz. This will be shot in England.

Aldrich has also optioned the controversial London play, "The Catalyst," by Ronald Duncan.

"Like this," Ken Annakin explains to Kevin Corcoran during the filming in Tobago of Disney's "Swiss Family Robinson"

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JOHN MARTIN, who has just delivered his first personal feature, "Beyond the Curtain," to The Rank Organisation, is planning an Anglo-German co-production for filming in April.

It is an original story—as yet untitled—a swashbuckling adventure based on the events leading to the accession of the Hanoverian George to the English throne in 1714.

The location will be Hanover and a great part of the film will be made in the Elector's Castle in Horrenhausen.

Writing the original story outline is Hazel Adair, whose work for television and radio has included the scripts of "Mrs. Dale's Diary" and "Emergency Ward 10." She has written several screenplays, of which the latest is Cy Endfield's "None But the Brave," shortly to be made in this country.

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Conspiracy of Hearts
for Betty E. Box—Ralph Thoma Productions

How the 'small man' can get big film quality on a modest budget

by J. L. STABLEFORD

EVEN the most timid exhibitor is now beginning to wonder if we have turned or are turning the corner.

It is not easy to pinpoint any one reason. It needs no erudition to observe that, in the more enlightened areas of the country, people are now becoming used to TV as first they became used to the then new-fangled and wondrous radio. It is also observable that the normal cyclic change occurring in all businesses is now veering; that more "grown-up" pictures are establishing drawing-power in hitherto resistant fields.

Nevertheless, it must be acknowledged that one of the biggest reasons for this more promising atmosphere is the "big picture" and the particular way it has been handled.

This has not reached the small exhibitor, and may never actually reach him; but it has shown that, even if the sadly missed, sheeplike cinema-going habit has been lost, people, especially the more intelligent, can still be drawn into cinemas by offering the right bait. This has come about without the youngsters, once the greatest supporters, but now, alas, far away in one of their own cyclic periods of dancing or some minor "ism."

It would be safe to say that there are many exhibitors outside the big circuits and particularly those smaller circuits with half-a-dozen or so theatres, who are looking very hard at ways and means of adopting some form of this big picture technique to their own areas. To them it must seem so easy and attractive for those in large metropolitan or big city areas and with a loose £10,000/£20,000 or so to adapt for 70-mm. projection and its dramatic rendering of the "big picture" technique.

All-time impact

"Ben-Hur" will assuredly make an all time "big picture" impact. This impact has many facets. Probably the greatest is the sense of "you were there," a feeling which would be designated as preposterous if the patron were to be challenged with it before he had seen the show. Many factors by director, cameraman and final projection, contribute to this, but I will touch only upon one which is perhaps nearest to me. I mean the "large as life" presentation in the projection.

One shot of Finlay Currie's (Balthasar's) head, with beard, is an estimated 27ft high (the screen is 22ft), and there are literally dozens of head shots between 15ft. and 20ft. high, all in scenes of intimate dialogue. Yet these huge heads do not crowd the screen—the considerable screen field sees to this.

Intimate discussion with one's wife at the table or elsewhere takes place at a range between 2ft. to 5ft.; with one's friend in a bar, at 2ft. or less; even 5ft. range assumes declaiming distance.

At distances of 2ft., 3ft. and 5ft., the human head subtends angles of 22 deg., 15 deg. and 9 deg. respectively. On the Empire screen, a head 17ft. 6in. high subtends from the front row of the stalls; from a 65ft. stalls midpoint; from an 85ft. circle midpoint; and a 115ft. back circle point, respective angles of 30 deg., 15 deg., 12 deg. and 8 deg. The only part of the house where I felt I lost touch with the story was in the back circle, where you will note the angle subtended is 8 deg., a smaller angle than natural declaiming distance.

As an encouraging thought, envisage the problem for director and technician of the little black box (the viewer would need to sit about 24 inches away) to achieve this real-life image with its unconscious but vital impact. The film industry do not seem to see this factor stuck under their noses; they should . . . and recognise it as one of their weightiest weapons.

It shows how retrograde it would be to return to the old postage-stamp format, with its enforced miniaturism.

Whilst one can but have tremendous admiration for the results from 70mm. projection and it is the thing to go for if one can afford it, it is like the stars in the sky for most; again, for them there may be an absolute bar upon 70mm. bookings. However, objectively, we must see what can be done for the not so well placed.

Fatal chasm

Some may recall details of my articles during the past two years, in which I have advocated big film quality on a modest pocket. Much interest has been shown in my ideas, particularly by the technical people. Alas, one learns that there is a chasm, wide as the cleavage of the Red Sea in "The Ten Commandments," between the technical people, some enlightened exhibitors and the few people who really make the destinies of the industry tick in some shape or form.

From much probing on this and the other side of the Atlantic I have discovered that no bridge can be built or penetration made across this great divide unless some extraordinarily lucky break gets one directly to the ear of one of these all-powerful moguls. He will then need to be a man sympathetic to the troubles and needs of the smaller exhibitor and willing to risk, even forego, the sinecure of the block booking.

Surprisingly enough, these "all-powerfuls" tend to have very little technical knowledge. This usually makes them surround themselves with a watertight echelon, who go to some pains to see that their outfit's personal insular policy is maintained at all costs. It is a fact that great technical laboratories throw rules and standards to the winds when offering their services to these people. For instance, if they should want Marilyn Monroe depicted in hues of red, white and blue, that is the way it will be done . . . no arguments, no talking back.

All this seems way off the technical article I set out to write. Really, there is very little more technical matter for me to write since I have put it all down before. For the benefit of those who have not read my articles, have forgotten, or did not understand them, my system, briefly, has the object of extracting from 35-mm. film and from 35-mm. projectors, quality almost comparable with straight 70-mm. However, the turning of the trick cannot be achieved . . . in fact, is quite stillborn . . . unless some producer of the first magnitude can be "reached" and be persuaded to "have a go" on the production or the printing and distribution side.

Two years ago they could, but now nobody can, deny the claims as to the probable quality of the system. Technirama, including the latest Technirama-70, has proved that all the worthwhile picture information as to quality and definition can be put on to a negative frame of the area of double-frame VistaVision. Now Metro-65, which will assuredly make an all-time "big picture" impact via "Ben-Hur," has come along to confirm that an anamorphic intervention, as in fact is employed in both Technirama and Metro-65, does not prevent their ultimate projection quality being comparable with straight 70-mm. negatives and straight 70-mm. prints.

Let us again appreciate that, despite its almost celestial attractions, 70-mm. projection is for the wealthier minority. One print alone of "Ben-Hur" costs £3,000; "South Pacific" not much less.

But let us realise that this price covers the cost of a print of the very high quality required for the big picture. This quite apart from the capital outlay which, in the light of taxation, the small exhibitor will be many years redeeming. Day-to-day running costs are also somewhat higher chiefly because of the extra light amperage, water-cooling, etc., needed.

These factors are either eliminated or reduced to quite small beer in the proposed system. Take the current and carbons bill for instance: from a given lamp and lens set-up, the quantity of light passed through certain projector apertures is interesting—one might say illuminating.

Taking the standard academy aperture of .825in. x .600in. aperture as 100, a 2 to 1 aperture passes 67 per cent., and my aperture 148 per cent. (*vide* IDEAL KINE. of May 29, 1958, and July 10, 1958). No problem here to illuminate the most ambitious picture the exhibitor is likely to envisage in his theatre. Capital outlay will comprise the adaptation of his existing projectors to five-tooth sprocket pulldown and appropriate alterations to the optical or magnetic soundtrack.

U.S approval

As far as I know, nobody has contemplated such an adaptation in this country but in the USA the chief engineer of one of the largest projector manufacturers told me personally that, after studying and liking my system, he had designed a five-tooth adaptation for the projectors, not including sound, which he thought could sell at around $400 per pair of projectors, once they had got into quantity production.

Ruefully, he admitted to me that there was not a hope of this coming about unless the great Red Sea cleavage mentioned above could be crossed.

As to quality, the negative in the proposed system can either be straight 70-mm. or 2 to 1 squeeze anamorphic five-tooth 35-mm. frame, the former calling for a squeeze print and the latter for a contact print. The choice here is a fairly open one since the expediture is once only for a world-wide application. The common factor between the two is the five-tooth sprocket pulldown. This is standard in 70-mm. but not in 35-mm., which has only four. The area of my frame in 35-mm. is not significantly far below that of double-frame VistaVision but, addition-

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KINE. Booking Guide

TRADE SHOW OFFERS—JANUARY, 1960

Title	Regd. No.	Renter	Running Time (min.)	Certificate	Length (feet)	Stars	Box-Office Angle	"Kine." Review	Release Date
BEGINNING OF THE END	F. 24935	Rank	73	A	6,531	Peggie Castle Peter Graves Morris Ankrum	Science - fiction melodrama. So-so "second" (C)	Jan. 14	—
†BEHIND THE GREAT WALL OF CHINA	F. 24929	Gala	71	U	6,459	—	Travelogue. Excellent second feature for family houses (CC)	Jan. 28	—
BOYARS' PLOT, THE	—	Contemporary	86	U	7,900	Nikolai Cherkasov Serafima Birman Mikhail Kuznetsov	Historical melodrama. Outstanding art house booking (C)	Jan. 28	—
†COMANCHE STATION	F. 24955	Columbia	73	U	6,871	Randolph Scott Nancy Gates Claude Akins	Outdoor melodrama. Good average "programmer" (C)	Jan. 28	Feb. 15
DESTINY OF A MAN	F. 24953	Rank	77	A	6,995	Sergei Bondarchuk Zinaida Kirienko Y. Averin	Russian melodrama. Ticklish booking, anyway for average halls (C)	Jan. 28	Feb. 1
FORT BOWIE	F. 24954	United Artists	80	U	7,248	Ben Johnson Jan Harrison Kent Taylor	Outdoor melodrama. Reliable "second" (C)	Jan. 28	Feb. 15
HAPPY ANNIVERSARY	F. 24939	United Artists	81	A	7,438	David Niven Mitzi Gaynor Carl Reiner	Domestic comedy. Good adult light fare (C)	Jan. 14	—
HEY BOY! HEY GIRL!	F. 24895	Columbia	81	U	7,246	Louis Prima Keeley Smith Kim Charney	Comedy musical. Reliable "second" particularly for the "pop" trade (C)	Jan. 7	Jan. 11
HIROSHIMA MON AMOUR	F. 24928	Gala	93	X	9,000	Emmanuele Riva Eiji Okada	Off-beat Franco - Japanese melodrama. Art house "must" (NC)	Jan. 14	—
INCREDIBLE PETRIFIED WORLD, THE	F. 24942	New Realm	70	A	6,082	Phyllis Coates Robert Clarke John Carradine	Marine malarky. Passable industrial hall gimmick offering (C)	Jan. 14	—
LABYRINTH	F. 24927	Gala	91	X	8,241	Nadja Tiller Peter Van Eyck Amedeo Nazzari	Psychopathic malarky. Booking mainly for specialised halls (NC)	Jan. 21	—
*†LAST OF THE FEW	Br./E. 24885	British Lion	62	U	5,519	Narrated by Glynis Johns	African jungle travelogue. Usable quota "second" (CC)	Jan. 7	—
*MOMENT OF DANGER	—	Warner-Pathe	96	A	8,730	Trevor Howard Dorothy Dandridge Edmund Purdom	Off-beat romantic crime drama. Very good British star booking (C)	Jan. 28	Feb. 28
†NEVER SO FEW	F. 24951	MGM	124	A	11,185	Frank Sinatra Gina Lollobrigida Richard Johnson	Full - blooded adventure melodrama. Capital star hokum (C)	Jan. 21	Feb. 29
†OPERATION PETTICOAT	F. 24904	Rank	120	U	10,817	Cary Grant Tony Curtis Joan O'Brien	Breezy World War II comedy. Excellent light booking (C)	Jan. 14	Feb. 22
†PASSION IN THE WILDERNESS	F. 24940	E. J. Fancey	75	A	6,900	Gina Albert John Sutton Richard Olizar	Travelogue - cum - triangle drama. Reliable "double-bill" (C)	Jan. 21	—
†PILLOW TALK	F. 24905	Rank	102	A	9,205	Rock Hudson Doris Day Tony Randall	Gay, disarmingly inconsequential comedy with songs. Excellent light booking (C)	Jan. 7	Feb. 8
†RICE GIRLS	—	Mondial	81	A	7,290	Elsa Martinelli Folco Lulli Rik Battaglia	Romantic melodrama. Reliable Continental "double bill" (C)	Jan. 14	—
*†ROYAL BALLET, THE	Br./E. 24948	Rank	132	U	11,898	Margot Fonteyn Michael Somes and members of the Royal Ballet	Brilliantly photographed screen presentation of the famous Royal Ballet. Outstanding prestige British box - office proposition (C)	Jan. 7	—
SCARFACE MOB, THE	F. 24946	Warner	96	A	8,734	Robert Stack Pat Crowley Neville Brand	Racket busting melodrama. Very good popular booking (C)	Jan. 21	Feb. 8
*SENTENCED FOR LIFE	Br./E. 24937	United Artists	64	U	5,742	Francis Mathews Jill Williams Basil Dignam	Crime fare. Reliable quota (C)	Jan. 21	Mar. 14
*SHAKEDOWN, THE	Br./E. 24934	Rank	92	X	8,284	Terence Morgan Hazel Court Robert Beatty	Full - blooded vice melodrama. Very good British "red meat" (NC)	Jan. 7	Feb. 1
SILENT STRANGER, THE	F. 24936	Rank	64	A	5,765	Colleen Miller Charles Drake Rod Taylor	Off - beat small town crime melodrama. Good "second" (C)	Jan. 21	Feb. 8
†TAMANGO	F. 24911	Columbia	95	A	8,576	Dorothy Dandridge Curt Jurgens Alex Cressan	Adventure melodrama. Average "programmer" (C)	Jan. 14	Feb. 15
TEENAGE ZOMBIES	F. 24941	New Realm	73	A	6,388	Katherine Victor Don Sullivan Steve Conte	Horror comic. Passable industrial hall gimmick offering (C)	Jan. 14	—
*TOO YOUNG TO LOVE	Br./E. 24912	Rank	89	X	7,959	Thomas Mitchell Pauline Hahn Joan Miller	Juvenile court room melodrama. Ticklish quota (NC)	Jan. 7	Mar. 14
*TWO WAY STRETCH	—	British Lion	87	U	7,826	Peter Sellers Wilfrid Hyde White Liz Frazer	"Big House" burlesque. Capital British light booking (C)	Jan. 28	Feb. 22
WAITING WOMEN	—	Cross-Channel	104	X	9,000	Anita Bjork Eva Dahlbeck Gunnar Bjornstrand	Episodic saga. Good specialised booking (NC)	Jan. 28	—
†WRECK OF THE MARY DEARE, THE	F. 24952	MGM	104	U	9,409	Gary Cooper Charlton Heston Virginia McKenna	Maritime melodrama. Excellent general booking (C)	Jan. 28	Mar. 7

REISSUE

*TRAITOR, THE	Br./E. 22344	New Realm	77	A	6,916	Donald Wolfit Robert Bray Jane Griffiths	Whodunnit with an international flavour. Very good British booking (C)	Jan. 21	

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children. * British Quota Picture. † In Colour.

REVIEWS—continued

Conspiracy of Hearts

R. British (U). Featuring Lilli Palmer, Sylvia Syms and Ronald Lewis. Produced by Betty E. Box. Directed by Ralph Thomas. Screenplay by Robert Presnell, Jr. Director of Photography, Ernest Steward. Musical Director, Muir Mathieson. 10,161 feet. Release April 11, 1960

WARM and exciting World War II melodrama, set in Northern Italy during 1943. It concerns a Mother Superior who, aided by nuns and partisans, hoodwinks Axis officers and uses her convent as a clearing house for child refugees, mostly Jewish. Religious sentiment, compelling without being cloying, is interleaved by wry humour, while suspense equals, nay, surpasses that of conventional prison camp stuff. Its hand-picked cast and ace director see that salient facets are firmly wedded and no expense has been spared to create realistic atmosphere. Infallible tear-jerker and seat-edge thriller, it's dedicated universal box-office fare. Excellent British general booking and heaven sent woman's picture.

Story.—Mother Superior Katharine, head of a Northern Italy convent, determines to help homeless Jewish children. Her nuns mostly support her and so do the partisans and Major Spoletti, a handsome Italian officer enamoured by Sister Mitya, a beautiful novice. Many youngsters are rescued, but Colonel Horsten, a newly appointed Nazi overlord, soon becomes suspicious. Petrelli, a pig farmer, is caught collaborating with Mother Katharine by Lieutenant Schmidt, Horsten's sadistic aide, and gets shot. One Sister also dies, but Mother Katharine, now assisted by Sister Gerta, whose troubled conscience had been eased by the children's plight, and the rest carry on. At Yom Kippur, the Jewish Day of Atonement, Father Desmaines, the local priest, finds a rabbi and the convent becomes a temporary synagogue, but during the ceremony Colonel Horsten and his men burst in. Horsten demands vital information from Mother Katharine, she won't talk and she and two nuns are sentenced to death. Spoletti is also placed under arrest, but the Italian firing squad turns on Horsten and Schmidt. Mother Katharine continues to save children, and Spoletti, and the other Italian soldiers join the partisans.

Production.—The picture, which gets the best dramatically and commercially out of the Catholic and Jewish religions, has many highlights, including scenes of Jewish children too terrified to talk, hairbreadth escapes and the penultimate firing party incident. Lilli Palmer gives a moving and powerful portrayal as Mother Katharine, Sylvia Syms and Yvonne Mitchell definitely have their moments as Sister Mitya and Sister Gerta, Ronald Lewis is a dashing Spoletti, Albert Lieven scores as the ruthless Horsten, and Peter Arne represents the arrogant Nazi at his worst as Schmidt. Its supporting players, too, leave nothing to chance. The film occasionally wears its heart on its sleeve, yet seldom opens the tear ducts or creates tension the easy way. Moreover, its authentic backgrounds are finely photographed, and the dialogue is smooth.

Points of Appeal.—Human and gripping story, flawless characterisation, astute direction, unforgettable small child angle, apt light relief, terrific woman's slant, marvellous title and U certificate.

The Flesh and the Fiends

Regal. British (X). Dyaliscope. Featuring Peter Cushing, June Laverick and Donald Pleasence. Produced by Robert S. Baker and Monty Berman. Directed by John Gilling. Screenplay by John Gilling and Leon Griffiths. Director of Photography, Monty Berman. Musical Director, Stanley Black. 8,712 feet. Release not fixed

SPINE-CHILLING Dyaliscope melodrama, unfolded in early nineteenth century Edinburgh. It vividly records the grisly activities of notorious body-snatchers Burke and Hare, encouraged by the dedicated, though no less sinister, anatomist Doctor Knox. Peter Cushing, George Rose and Donald Pleasence play Knox, Burke and Hare and give the eerie shenanigans all they've got, and the light relief, blended from pure love and bawdy sex asides, is apt. Hogarth-like, it soars above the crudely sensational. First-rate British thriller.

Story.—In 1820 Edinburgh, Robert Knox, a famous anatomist, shocks his colleagues by condoning body-snatching. Burke and Hare, rascally Irishmen, find the grave raiding business lucrative, but soon realise that murder is much less exhausting than digging up the dead. Knox patronises Burke and Hare, but when Jackson, one of Knox's students, and Mary, a saloon girl, are murdered the police arrest Burke and Hare. Burke gets hanged, but Hare turns King's Evidence and goes free. Later, Hare has his eyes burned out by angry citizens. Shunned by his doctor friends, Knox, although cleared by the Medical Council, fears his career is ended, but his students cheer his return to the lecture hall. Incidentally, romance between Martha, Knox's innocent niece, and Geoffrey Mitchell, a young medico, remains unaffected by the untoward happenings.

Production.—The picture is based on fact and its clinical and sociological trimmings make its gamy fare palatable. Peter Cushing thoroughly convinces as Knox, the anatomist who, when it comes to acquiring bodies for medical research, firmly believes lofty ends justify horrifying means, Donald Pleasence is quite revolting as the unctuous Hare, and George Rose registers as the rowdy Burke. John Cairney and Billie Whitelaw have their moments as the luckless Jackson and Mary, and June Laverick and Dermot Walsh furnish the conventional love interest as Martha and Geoffrey. Disorderly house and upper crust social by-play heightens atmosphere, the graveyard and murder sequences are really creepie, and the finale is both salutary and showmanlike.

Points of Appeal.—Grim, yet engrossing, story, popular cast, shrewd direction, realistic staging, title, Dyaliscope and X certificate.

The Story on Page One

Twentieth Century-Fox. American (A). CinemaScope. Directed by Clifford Odets. Featuring Rita Hayworth, Anthony Franciosa and Gig Young. 11,066 feet. Release March 7, 1960

TRIAL melodrama, presented in CinemaScope. It concerns a married woman and her widower-lover who are prosecuted for the murder of the former's dissolute husband, but are finally acquitted, thanks to a brilliant counsel. The actual tale is far from pretty, but skilfully drawn characters, shrewdly deployed against authentic court room backgrounds, keep interest reasonably taut, and create considerable feminine appeal. It's one of many, but definitely better than average. Good general and star booking.

Story.—Mrs. Brown, mother of Jo Morris, charged with her lover, Larry Ellis, for the murder of Mike, her policeman husband, wants Victor Santini, a clever, if impoverished, attorney, to help her daughter. Santini visits Jo, who admits that Mike, hard drinking and violent, had made her life a misery. Jo then tells Santini that she and an old friend, Larry, a widower, had fallen in love, but that Mrs. Ellis, Larry's possessive mother, threatened to reveal their secret. Shortly afterwards, Larry left on a business trip, arranged an alibi to fool his mother, returned and saw Jo. Mike caught them together and pulled out a gun and was killed in a struggle. The alibi and the fact that Mike had recently heavily insured himself cause things to look black for both Jo and Larry, but Santini defends Jo. Despite ruthless cross-examination by prosecuting counsel, Phil Stanley, Santini is responsible for Jo's and Larry's acquittal. The two start a new life together.

Production.—The picture, an anatomy of a "murder" written and directed by Clifford Odets, neatly dovetails the many flashbacks into the main court scene and, considering it quickly lays its cards on the table, builds up suspense surprisingly well. Rita Hayworth displays commendable restraint as Jo, Gig Young makes the best of an unrewarding role as Larry, Anthony Franciosa impresses as the resourceful Santini, Sanford Meisner scores as Stanley, and Mildred Dunnock and Katherine Squire definitely have their moments as Mrs. Ellis and Mrs. Brown respectively. Atmosphere is thoroughly convincing, and the verbal exchanges are razor-edged, but its running time is ample.

Points of Appeal.—Intriguing story, stars, first-class acting, obvious feminine angle, realistic staging and CinemaScope.

Life is a Circus

British Lion. British (U). Featuring The Crazy Gang, Shirley Eaton and Michael Holliday. Produced by M. Smedley Aston. Written and Directed by Val Guest. Director of Photography, Arthur Graham. Musical Director, Phil Green. 7,524 feet. Release not fixed

"BIG TOP" comedy extravaganza, presented against realistic backgrounds. It tells how the Crazy Gang, aided by the genie of Aladdin's lamp, puts a near bankrupt travelling circus back on its feet. The Crazy Gang's humour is unsubtle, but Lionel Jeffries' amusing performance as the genie and an agreeable romantic interest, furnished by comely Shirley Eaton and singer Michael Holliday, keep its modest end up. Acceptable British title and star light booking.

Story.—Rickenbeck, owner of a big circus, determines to break his rival, Joe Winter. Carl, Rickenbeck's son, falls for Shirley, Winter's attractive daughter, and does all he can to help Winter, but the situation rapidly worsens. Bud, one of the Crazy Gang working as general handymen for Winter, purchases an old lamp from Ches, a junk man, gives it a rub and Aladdin's genie appears. Bud orders the genie to make the circus a success, but the genie's mind is on a lightly clad harem girl dancing the dance of the seven veils. The genie's preoccupation further complicates matters, but finally Winter's circus is saved, and Shirley and Carl plight their troth. What about the Crazy Gang? Believe it or not, its members become the genie's slaves.

Production.—The picture starts slowly, but there is some acceleration immediately the genie gets cracking. Bud Flanagan, Jimmy Nervo, Teddie Knox, Jimmy Gold, Charlie Naughton, Eddie Gray, and Chesney Allen, brought from retirement to sing "Underneath the Arches" with Bud, work tirelessly as themselves, Shirley Eaton and crooner Michael Holliday are suitably cast as Shirley and Carl, and Maureen Moore, wearing one veil, holds the masculine eye as the dancer, but Lionel Jeffries easily steals the honours such as they are as the genie. Apart from the fun at the expense of the genie who, understandably, hates being torn away from the dancing girl, fooling on the trapeze and a Wild West sketch create the loudest laughs. The staging is good, the dialogue bristles with fruity innuendo, and there are a couple of catchy tunes.

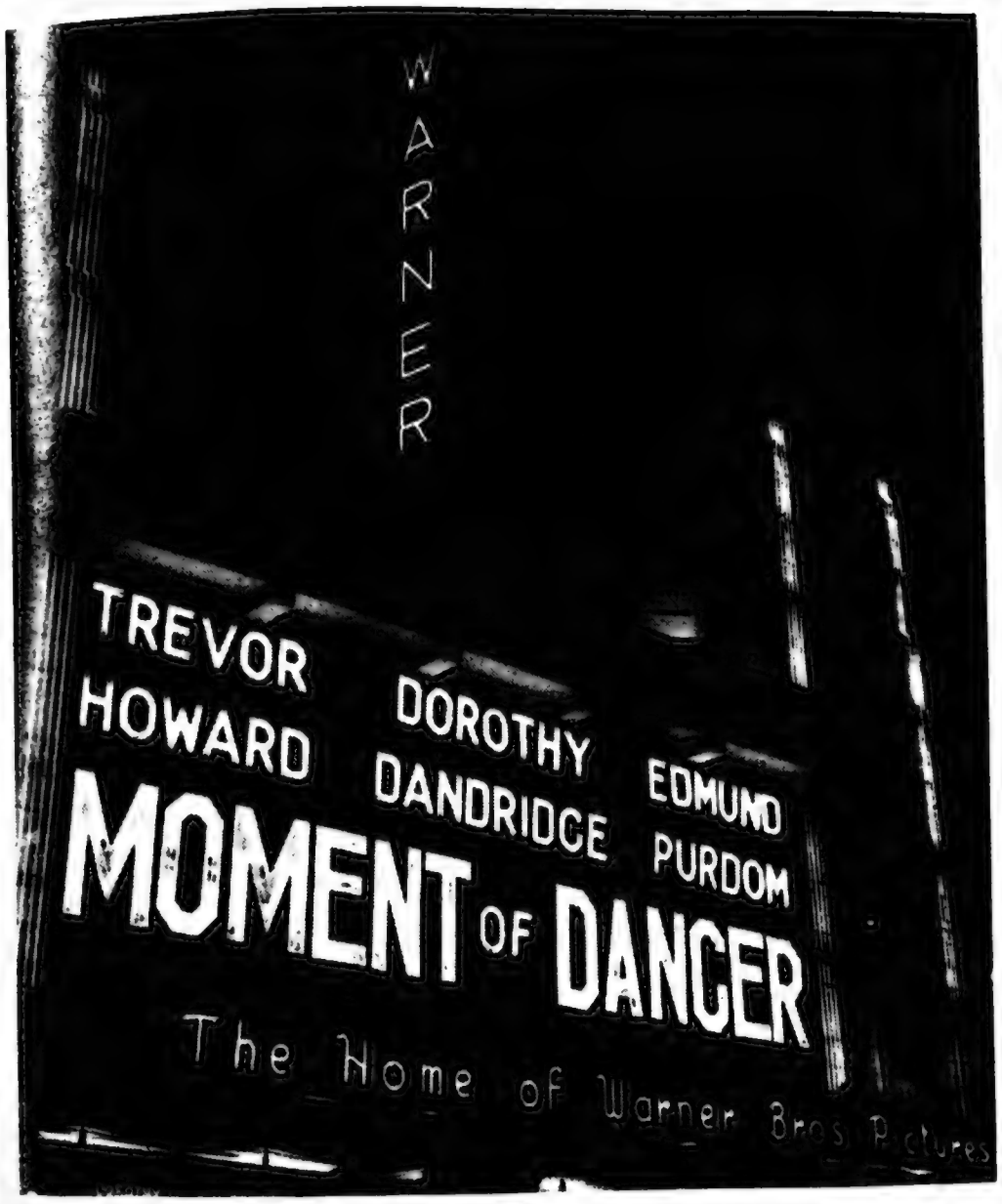
Points of Appeal.—Uninhibited knockabout, new and established stars, title, songs, appropriate backgrounds and U certificate.

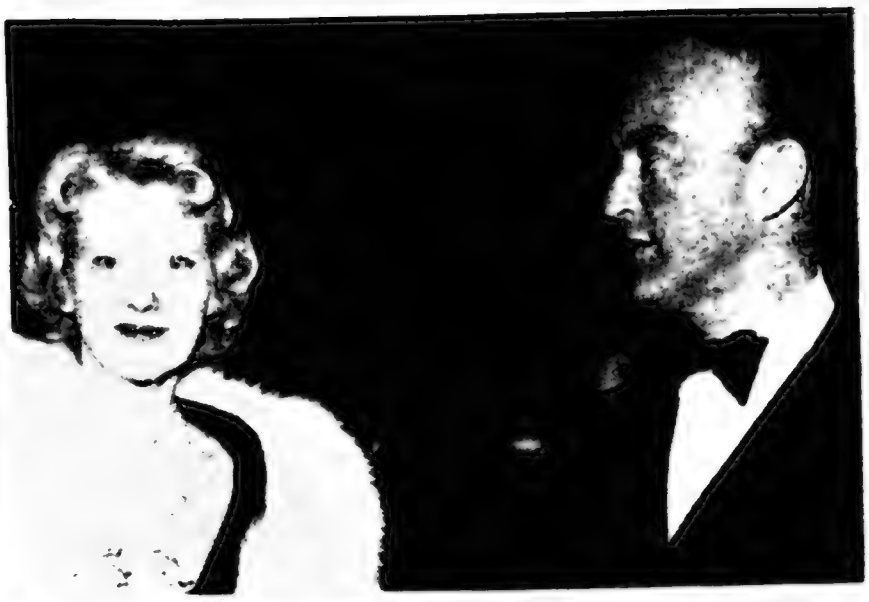
continued on page 30

A flower-decked Warner Theatre was the setting for one of London's most distinguished first nights of the year, when top society people crowded into the world premiere of Warner-Pathe's "Moment of Danger." Stars of the picture are Trevor Howard, Dorothy Dandridge and Edmund Purdom. Thomas Clyde produced and Laslo Benedek directed for release by Warner-Pathe. Above: W. Cartlidge, Mrs. Eric Fletcher, Lady Paget, Mrs. Cartlidge and L. Lewis

SOCIETY PREMIERE FOR 'MOMENT OF DANGER'

Above: Estelle Brody, Percy Livingstone, C. Foster Kemp, Bill Levy and L. Lewis; J. R. Wallis and David Kingsley; Kevin McClory, Miss Coope Key, Bobo Sigrist and Lord Marley. Below: The Hon. Mrs. John Wills and Andrew Wills; Leslie Caron and John Barton; Mrs. Rosemary Clyde and Countess Cadogan





Right, top: The Marchioness of Dufferin and Ava and Charles Harding. Bottom: Tessa and Dominic Elwes

Director Laslo Benedek and Sara Shane; producer Thomas Clyde and Mary Peach; John Mills and Mary Hayley Bell

REVIEWS—continued

Naked Fury

Butcher's. British (U). Featuring Reed De Rouen, Kenneth Cope and Leigh Madison. Produced by Guido Coen. Directed by Charles Saunders. Screenplay by Brock Williams. Director of Photography, Jim Harvey. Musical Director, Edwin Astley. 5,451 *feet. Release February* 22, 1960

HARD-BOILED melodrama, revolving around a thieves' ramshackle retreat. It's principally concerned with wholesale double-crossing, but the plight of an attractive girl, held captive because she knows too much, enables it to acquire some feminine appeal. The leading characters take it as well as dish it out: night club divertissement punctuates the rough stuff; and its salutary and spectacular climax is clear proof that crime doesn't pay. Good British "second."

Story.—Johnny, Eddy, Steve and Syd, crooks, grab fifty thousand pounds from a safe, clout Hawking, a watchman, who subsequently dies, and kidnap Carol, his daughter. They hide in a deserted warehouse, but Vic, the wily old caretaker, implores Eddy to dispose of Carol. Syd's wife, Judy, threatens she will expose him if he doesn't give her half his share, and Steve, who is coloured, needs fifty pounds for his wife and sick child in Nigeria. Tom, another rogue, demands a cut, and Captain Horst, skipper of the ship which is to get them away, wants an exorbitant fee. Later, Syd kills Judy in a rage and the police arrest him. The other thugs disagree among themselves, but Eddy does his best to help Carol. Finally, the warehouse starts crumbling and police and firemen surround the place, but only Carol is saved.

Production.—The picture recruits an army of characters, but they seldom tread on each other's heels. Reed De Rouen, Kenneth Cope, Thomas Eytle and Arthur Lovegrove contrast as villains Eddy, Johnny, Steve and Syd; Leigh Madison evokes sympathy as Carol; and Ann Lynn registers as the too-clever Judy. Its supporting types are also boldly etched. The mayhem and murder mostly occur in the warehouse, but there are entertaining night club sequences, complete with music and song. As for the climax, it's a corker and certainly tidies up the plot.

Points of Appeal.—Crowded tale, strong team, good atmosphere, title, quota ticket and U certificate.

Date at Midnight

Paramount. British (A). Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Godfrey Grayson. Featuring Paul Carpenter, Jean Aubrey and John Charlesworth. 5,056 *feet. Release February* 29, 1960

POCKET crime melodrama, pivoting on one of Britain's stately homes. It concerns an American reporter who, while carrying out a special assignment in England, helps to solve a ticklish murder mystery. The cast and director eagerly tackle the slightly confected script and neatly side-step cliches without disrupting continuity. Punchy and just right for size, it should satisfy audiences of both sexes. Good British "second."

Story.—Bob Dillon, representative of the "New York Daily Universe," comes to England to "write up" Sir Edward Leyton, a brilliant criminal lawyer. He is joined by Paula Burroughs, a London press photographer, and the two stay at Sir Edward's country seat. Sir Edward and Lady Leyton co-operate, but Tommy, Sir Edward's 17-year-old nephew, is retiring. It subsequently transpires that Tommy killed his parents some years before. Later, Peggy, a village girl, is murdered and Tommy gets blamed, but Bob believes the boy innocent. Aided by Paula, Bob eventually clears Tommy of causing his parents' and Peggy's deaths and lays the crimes at possessive and childless Lady Leyton's door.

Production.—The picture unfolds smoothly and introduces a number of live red herrings before arriving at its somewhat theatrical, but nevertheless showmanlike, climax. Jean Aubrey is a cute Paula, Paul Carpenter registers as go-getter Bob, Harriette Johns exercises commendable restraint as the inhibited Lady Leyton, John Charlesworth invites sympathy as Tommy, and Ralph Michael is a dignified Sir Edward. Romance between Paula and Bob furnishes agreeable comedy relief, as well as feminine interest, its dialogue is crisp and the staging meets all demands.

Points of Appeal. — Holding story, resourceful players, sure direction, realistic presentation, quota ticket and twist ending.

The Jailbreakers

Anglo Amalgamated. American (A) Directed by Alexander Grasshoff. Featuring Robert Hutton, Mary Castle and Michael O'Connell. 5,720 *feet. Release not fixed*

FULL-BLOODED "ghost city" melodrama. It deals with a husband and wife who are held prisoners by escaped convicts and experience many anxious moments as the desperate men, seeking buried loot, contribute to their own violent ends. The story is not particularly subtle, but the types spring to life and no punches are pulled. Moreover, it has economy of footage. Reliable "second," particularly for the industrial element.

Story.—Lake, Joe and Stearn, fugitive jailbirds, are driven by Tom, Lake's innocent stepson, and his wife, June, to a ghost city. The crooks are expecting Bushman, a former associate, whom they believe will reveal the whereabouts of a fortune hidden years before. Tom soon discovers he has been duped, but he and June are closely guarded. Later, Joe kills a sheriff and kidnaps a girl because she had recognised him as a wanted man. Bushman duly arrives and is shot as he unearths the treasure, but Stearn tries to make off with the cash. Joe puts a bullet in Lake and pursues Stearn. Eventually, he liquidates Stearn and grabs the money, but his car gets out of control and he hurtles to his death. Tom, June and the girl quietly await the police.

Production.—The picture, efficiently made on a small budget, wastes no time corralling its leading characters in the abandoned city or on them once they're there. Robert Hutton is a cool, resourceful and hard-hitting Tom, Mary Castle meets emotional demands as June, and Michael O'Connell, Gabe Delutri and Anton Van Stralen form a "nice trio" as Lake, Joe and Stearn. Incidentally, the boys and girls subsist without much food or drink, but their virility is unimpaired. There are fights galore, plus the spectacular climax.

Points of Appeal.—Taut tale, vigorous team work, salutary and thrilling finale, title and handy footage.

Cover Girl Killer

Eros. British (A). Produced by Jack Parsons. Directed by Terry Bishop. Featuring Harry H. Corbett, Felicity Young and Spencer Teakle. 5,500 *feet. Release not fixed*

PSYCHOPATHIC "whodunnit," set in London. It's about a maniac who can't resist bumping off cover girls, but leads the police a far from merry dance before he, too, comes to a sticky end. The plot's a bit theatrical and both the acting and direction are uneven, but the macabre is, nevertheless, logically punctuated with strip tease, and the finale grips. Useful British "second."

Story.—John Mason, a young Canadian archaelogist, inherits "Wow," a spicy magazine tries his hand at journalism and interviews June Rawson, a showgirl at the Casbar, a little theatre specialising in nude shows. Meanwhile, Gloria June's friend, goes off with Mr. Spendoza, a strange gentleman sporting pebble glasses and wig, and later her body is dragged from the Serpentine. She had been a cover girl and when Detective Inspector Brunner of Scotland Yard investigates, similar murders come to light. June voluntarily poses for "Wow's" next cover and a trap is set for the mysterious killer at the Casbar. He snaps at the bait, but John saves June's life and the culprit plunges to his death from the wings.

Production.—The picture seems somewhat amateurish at the start, but in due course the significance of its gruesome, though far from depressing, tale emerges. Harry H. Corbett boxes clever as the psychopathic killer, Victor Brooks has an easy manner as Brunner, and Felicity Young shows much promise as June, but Spencer Teakle is not too happy as John. Its photographic studio and backstage asides furnish appropriate light relief, and the spectacular death of the villain put an additional kick into the nick-of-time climax.

Points of Appeal.—Holding story, eager cast, exciting denouement and quota ticket.

Night Train for Inverness

Paramount. British (U). Produced by Edward J. Danziger and Harry Lee Danziger. Directed by Ernest Morris. Featuring Norman Wooland, Jane Hylton and Denis Waterman. 6,120 *feet. Release March* 7, 1960

DOMESTIC melodrama, with clinical overtones. It's about an ex-jailbird, separated from his wife, who abducts his young son, unaware that the nipper is a diabetic, and nearly causes the boy's death. The plot is quite well constructed, its players are competent and there is a traditional in-the-nick-of-time ending, yet some may flinch at the film's "medical history." So-so British "second."

Story.—Ann, wife of Roy Lewis, a clerk sentenced to six months for embezzlement, has a seven year old son, Ted. Goaded by her garrulous mother, Mrs. Wall, Ann decides to divorce Roy. Meanwhile, Ann learns that Ted is a diabetic and must have insulin at regular intervals. On leaving quod, Roy tries to see Ann, but Mrs. Wall intervenes. Roy wants Ted, abducts the boy and entrains for Scotland, accompanied by Marion, a former flame. Ted eats ice cream and chocolate and, deprived of insulin, goes into a coma. Roy merely thinks the boy is sleeping, but luckily Marion hears a radio police warning about Ted and contacts the Yard. Ted's life is saved, and Roy and Ann are reconciled.

Production.—The picture extracts human sentiment from the young diabetic's plight and creates penultimate suspense, but whether or not this is mis-applied showmanship depends on the individual viewer. It could give some audiences the needle! Denis Waterman is quite natural as Ted, Jane Hylton and Silvia Francis score in contrast as Marion and Ann, Norman Wooland registers as Roy, and Irene Arnold conveys as the interfering Mrs. Wall. The settings are suitably varied, and the vital train journey is anything but uneventful.

Points of Appeal.—Workmanlike tale, popular cast, title, breathless climax, quota ticket U certificate.

continued on page 34

A CIVIC OPENING FOR RANK'S NEW ODEON IN HARLOW

The new theatre occupies a dominant position in the main commercial area of Harlow. The star on the roof is one of a number of illuminated stars placed in and around the town which helped out-of-town guests to " Follow A Star " to the opening

Above: John Davis and Councillor E. W. Buckle, chairman of Harlow UDC; Sir Thomas Bennett, of T. P. Bennett and Son, who designed the new theatre, is welcomed by L. J. Harris, CMA's Eastern and Home Counties regional controller. Below: Mrs. John Davis greets two of the many local guests, Mrs. O. W. Gilmore and Mrs. J. R. Jacques; Michael Craig and Yvonne Buckingham with (right) V. P. Powell, CMA circuit controller, and (left) Jock MacGregor; aided by manager Peter Davis, Councillor E. W. Buckle cuts a ribbon to declare the Odeon officially open

Television

by TONY GRUNER

IS IT the express purpose of the programme contractors to attempt to swamp their networks with old British features or, for that matter, old Hollywood features? I say it is not. For the screening of motion pictures has yet to prove itself a paying proposition so far as the ratings are concerned.

Each week between five or six old movies, British and Hollywood, are available to both BBC and ITV viewers. Judging by the latest ratings, in only three areas have these old movies got into the top ten, and they have all been foreign films. "Woman on the Run," an old Universal picture, secured a 67 rating for the Midland region and was No. 10; while "Mr. Peabody and the Mermaid," another UI film, screened by Granada, got a 64 TAM rating and achieved eighth position in the Northern region. "Strawberry Blonde," one of the back-log of Warner pictures sold to ITV, secured a 60 TAM rating and tied at seventh position with "Wells Fargo," "Take Your Pick" and the Armchair Theatre offering for the week in the Scottish area.

In fact, there has only been one British film which achieved a top ten position in ITV, "Seventh Veil," and since then the ratings for both British and Hollywood features have been inclined to drop. It is true that "High Noon," screened over Christmas, secured a very high viewing figure, according to BBC statistics. In spite of this, however, when the top ten programmes of the week were announced, the picture did not get a place, or even a position as the most popular BBC programme in the respective regions.

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JUDGING by discussions I have had with leading programme contractors, no one seems to be frantically bidding for old British pictures.

The question of American films is, of course, governed by the present restrictions of the 14 per cent. quota.

There is yet another factor. The quality that is now being put into the one-hour Western is equal at times, and occasionally superior to, many of the old Hollywood features. Only when one gets a "High Noon" does the difference show dramatically.

With British features, this type of product serves an important purpose during the present curtailment of British TV series. No one expects that such a situation can remain static and there are signs that by the end of the year many new TV film series will be started over here.

There is a tendency for the dramatic effects of the sale of the Woolf product to Associated-Rediffusion to cloud the issues facing the television contractors and the film industry. Neither the contractors nor the BBC are seeking a large-scale increase in the number of feature films for their programmes; nor do they appear opposed to the idea of restrictions as to when the features will be shown.

What they do seek is the right to purchase the best British films in a normal competitive way. If FIDO is prepared to accept this principle, there is reason to believe that all the contractors, and the BBC, would be ready to make a number of important concessions to meet the wishes of exhibitors, and the industry as a whole.

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WHAT are the most popular types of television show today? Nearly always they are Westerns (the TV series, not the feature films), broad comedy like "The Army Game," the quiz show "Take Your Pick," and Val Parnell's Sunday Palladium show. These types of programme are closely followed in popularity by "No Hiding Place," the A-R one-hour crime show with Inspector Lockhart; "Probation Officer," the sixty-minute ATV semi-documentary, and Granada's light-hearted adventure programme, "Knight Errant '60."

Way ahead in popularity, for BBC as well as ITV viewers, is the Western, with "Wagon Train" holding the position of No. 1 in the top ten for the national network for so long that it is almost impossible to remember the name of another show in this position. Region by region the story is almost the same.

In London "Wagon Train" has a 73 rating, is second in the top ten, with "Gun Law" enjoying a 69 TAM rating and holding fourth position. The top BBC programme is "Wells Fargo," with a rating of 51.

"Wagon Train" is second in the Midlands area with an 80 TAM rating. "Cheyenne" has a 73 rating and is sixth in the top ten. The top BBC programme for this area is "Laramie."

In the North "Wagon Train" is second with a 75 TAM rating, while "Cheyenne" holds fifth position with "Take Your Pick," which has a 67 TAM rating. The top BBC programme is "Wells Fargo."

In Scotland, Westerns take six of the top ten positions, headed by "Wagon Train," with a 74 rating and including two BBC Western shows, "Laramie" and "Wells Fargo," with fifth and seventh positions respectively.

In Wales, "Wagon Train" is top again, and the top BBC programme is "Wells Fargo." In Southern TV, "Wagon Train" achieves fourth position with a 67 TAM rating. "Gun Law" has a 63 rating and is seventh. The top BBC programme is non-Western. "Wagon Train" is also top in the North-East Coast and East Anglia, and second in Ulster.

On the 49th anniversary of the siege of Sidney Street, Tyne and Tees Television took a camera unit and flew to Dublin, where Mid-Century Productions were on location, to film "The Siege of Sidney Street" for its movie programme "Star Parade". The results will be shown on Friday, February 19, from 7-7.30 p.m. for TTT viewers alone as "Star Parade" is not a network programme. Picture shows TTT senior announcer Adrian Cairns interviewing Nicole Berger in Dublin

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Showmanship

by FRANK HAZELL

NEW MEMBERS

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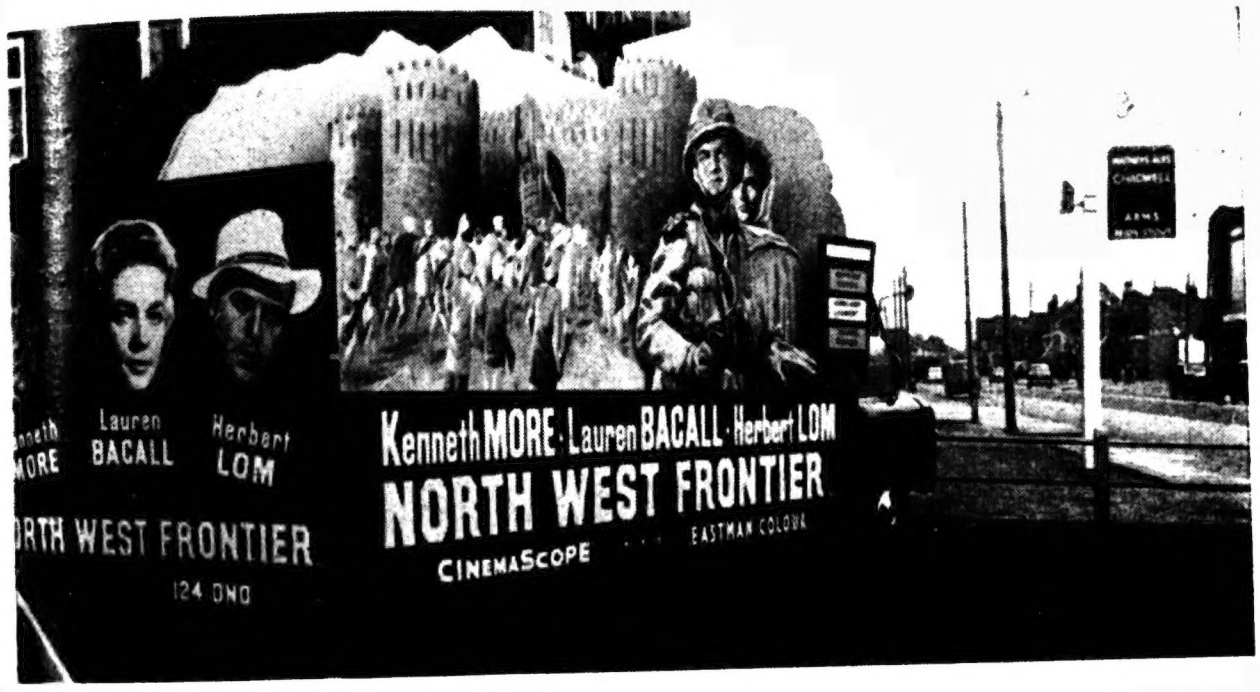
A. Evans, Savoy, South Shields.
M. A. Knee, Ritz, Birmingham.
D. Simpson, A/M, Savoy, South Shields.
R. D. Spurs, Odeon, Newcastle-on-Tyne.
D. J. Watts, Odeon, Salisbury.



The publicity float for " North West Frontier " at its lunch-time site. This was part of the campaign arranged by E. Herbert, manager of the Gaumont, Chadwell Heath

THE COMPANY OF SHOWMEN

Combined operation by staff

E OF THE problems associated with the ncrease in the number of campaigns re- in this office, is the inevitable delay in ion of the outstanding entries. This, I id, is unavoidable if we are to give due to outstanding showmanship, and not too closely the deadline of playdate.

that many should appear late, but as hip in itself has no deadline, the use ports to managers still to play and films concerned is unaffected by pub- lication delay.

uch campaign is that arranged by **J. D. ale, Odeon**, Leeds, for " Ferry to Hong ." This, like so many outstanding efforts he recent weeks, was a combined theatre operation, and the many outstanding and sual displays were made and designed by the eatre's projectionist, Mr. Meadows.

These deserve particular mention for he sed the fascinating background of the traditional Chinese paintings, with dragons, kimono dressed ladies, and the bright and eye-catching colouring that fits so well to these design formulae. These displays provided the general theatre atmosphere and linked to these were the normal illustrative film display material.

One central motif was a captain's bridge—this was mounted in the foyer and complete with ship's wheel and sailor - dressed models, made a good eye-catching display.

The three theatre doormen were dressed as Chinese coolies and as well as adding to the general theatre atmosphere, also took part in a street parade with a palanquin.

Other items in the away-from-theatre coverage, included a tie-up with a Chinese restaurant, and at the local flower-show a young lady dressed in Chinese costume, carrying a shoulder yoke with hanging baskets, distributed over 500 carnations, each having a card attached, giving film and theatre details.

A full composite page was obtained in the *Leeds Guardian* and other tie-up included bottle collars, of which 7,500 were attached by the local dairy on their main morning delivery. Nine displays in stationers on the book, travel agents, and even an army recruiting display.

Displays of posters and distribution of the fan picture postcards were made at local factories, and with this kind of build-up it is not surprising that the film's opening should be a civic gala event. One in which outstanding showmanship was demonstrated with special stage presentations and the Army band giving the opening fanfare. A star campaign in every way.

R. E. Gordon, Odeon, Llanelly, gained some outstanding press on his ideas to have the members of his cinema club sign a special petition, addressed to Tommy Steele, to visit the town. This was in connection with " The Duke Wore Jeans " and members of the Llanelly club were afterwards to visit London and present the petition to the singer. It was even taken around the children's ward at the local hospital and, from the finished picture, it looks almost as if every youngster in the town had been persuaded to append his mark.

Another press inch-getter was the " Jean Gi " Contest. This again was aimed at the youngsters and the press were co-operative in getting it well publicised.

With The Rank Organisation's interest in records it is now commonplace to see these included in their theatres' exploitation as a general item. **F. W. R. Pearce,** Gaumont, Trowbridge, had a special record week. This started with a Sunday concert at which the Rank recording artist Vince Eager appeared, giving the week a fine send-off.

The most successful features of the week were the special lunch-time record concerts held in the theatre foyer. This proved a top attraction. Teenagers from the factories came along and spent their lunch time dancing to the Top Rank selection. These lunch-time concerts gained coverage on the ITV news and obviously made fine local press copy.

Each week at the Town Hall, 500 of the town's teenagers meet under the banner of the Top Twenty Club. This was changed to Top Rank Record Night, and as the members of this club would be the main customers the returns would more than justify the special prizes and additional publicity.

Extensive displays at the theatre with the colourful record jackets and these lunch-time concerts could well start a regular series which would bring the youngsters to the theatre and it would be up to the staff to sell the films.

One of the big events of the year in Norwich is the annual Trade Fair. **G. J. V. Crane,** Odeon, saw that one of the main items, the " Lady Fayre Beauty Contest " should be staged at his theatre, and from the general press reportage, it looks as though this proved an all out winner, both by the number of pretty entries, and for general public relations for the cinema.

Guest at world premiere

As well as the usual line-up of prizes, Lady Fayre was also to be a guest at the World Premiere of " North West Frontier " at the Odeon, Leicester Square. Follow-up press covered her meeting with Kenneth More and, as the film was eventually to be played at the Odeon, proved also to be a direct advance plug for the theatre.

T. Graham, Odeon, Woolwich, again pulled off a good contest in conjunction with his local papers and stores with the " All Right Girl " contest to help " Jack " who was also " All Right." This took the form of the normal beauty contest, but through the newspaper and store tie-ups the film title gained equal prominence.

A fine array of prizes were sponsored and final judging was carried out by Liz Fraser.

John Lake, Savoy, Luton, arranged a special midnight matinee charity performance of " Sleeping Beauty " in conjunction with the Round Table of Luton.

This was given in aid of the Deaf and Dumb of Luton. Dr. Charles Hill, the town's MP came to give his support, as did representatives of all the town's leading civic bodies.

continued on page 35

REVIEWS—continued

A Woman Like Satan

United Artists. Franco-Italian. (X). CinemaScope. Photographed in Technicolor. Directed by Julien Duvivier. Featuring Brigitte Bardot, Antonio Vilar and Michel Roux. 7,649 feet. Release not fixed

SEX MELODRAMA, adapted from Pierre Louys' novel and finely photographed in CinemaScope and Technicolor. An English spoken Franco-Italian production, it concerns a tantalizing, yet virgin, French girl, residing in Seville, who is pursued by a rich Spaniard, but resents his superior air and refuses to share his bed until she's humbled him. Brigitte Bardot and Antonio Vilar make the most of the leading parts, and the authentic, constantly changing backgrounds are exciting. Travel brochure with a kick, it'll intrigue the majority. Very good star, title and gimmick proposition.

Story.—Don Matteo, a handsome, though arrogant, Spanish bull breeder, is bewitched by Eva, unsullied, yet provocative and proud, daughter of poverty stricken Stanislas Marchand, one time famous French novelist. Matteo, who has an invalid wife, Maria-Teresa, tries to seduce Eva, but she torments, scorns and humiliates him. She also dismisses a marriage proposal from Albert, a faithful friend, but regrets the latter decision when she learns that her father was once a collaborator. Eva then becomes a dancer in a low night club, but Matteo abandons his wife and sacrifices wealth and position to accompany her during a provincial tour with a cheap flamenco company. Seeing Eva dancing in the nude, Matteo goes berserk and is dragged away by the police, but, having completely humbled Matteo, Eva realises she loves him. On Matteo's release, the two head for the nearest hotel and a double room!

Production. — The picture seldom allows Brigitte Bardot to move from the centre of the screen and she shows how a girl can exploit her physical charms without surrendering her chastity as Eva. Antonio Vilar, debonair and mature, adequately fills a time-honoured "a fool there was" role as Matteo. Espanita Cortez displays dignity as the ailing Maria-Teresa, and Michel Roux is a likeable Albert. Its supporting types, too, convince. There are piquant, as well as poignant, moments, and the bizarre Spanish exteriors and interiors not only fascinate, but artfully clothe the adult overall. It has considerable feminine interest.

Points of Appeal.—Frank, message free story, Brigitte Bardot, clever supporting team, attractive settings, nudity, title, CinemaScope, Technicolor and X certificate.

The Screwball

Films de France. French (U). Photographed in Technicolor. Directed by Jack Pinoteau. Featuring Darry Cowl, Beatrice Altariba and Gregoire Aslan. 7,300 feet. Release not fixed

HAPPY-GO-LUCKY French comedy, with English sub-titles. Photographed in Technicolor, it's about an errand boy who is sacked for putting his local football team before work, but, following wild rustic adventures, helps the said "eleven" win the cup. There are some very funny moments, particularly towards the end, and Darry Cowl is tireless in the lead, but middle-stage padding blunts its wit. It should be drastically cut. Ticklish Continental, anyway for average halls.

Story.—Antoine, a baker's boy, listens to the fortunes of the village football team in a cup round, is late delivering a wedding cake and gets fired. He sets off on his tricycle carrier for Nice, where the final will be played. En route, he upsets the police, causes pandemonium on a farm and pursues Poplin, an attractive hitch-hiker, at a holiday camp. During the cup final, the lovelorn goalie keeps fumbling the ball, but Antoine takes over, wins the match and Poplin.

Production.—The picture has a lively opening and a riotous football match finale, but the rest, although unfolded against delightful country backgrounds, is mostly "makeweight." Darry Cowl clowns effectively as Antoine, and Beatrice Altariba is an alluring Poplin, but neither they nor the supporting players are generously served by the script. The photography is first-class, but the English sub-titles fail to keep abreast of the constant chatter.

Points of Appeal.—Clean, if protracted, fun, clever star, picturesque scenery, Technicolor and U certificate.

Kruschev Man of Peace

Gala. Russian (U). Text by N. Gribachev. Photographed in colour. 5,305 feet

FILM record of Kruschev's tour of the United States in September last year. Together with Kruschev we are shown many of its famous landmarks, monuments, and buildings. These are interspersed with scenes of crowds waving, shouting, greeting the Russian, as he, with his wife and family, tours the country. No doubt the film would be immensely popular in the Soviet Union, but in this country it is suitable mainly for specialised booking, and perhaps for schools.

Production.—The tour is well photographed, with deviations from colour when black and white was obviously more suitable. The U.S and its people are faithfully portrayed and by the end of it all the picture has succeeded not only in "showing" Kruschev on tour, but has "taken" its viewers also. Some shots of Kruschev, especially those of his flight home, are particularly intimate and, as was no doubt intended, portray him as a man of peace.

Points of Appeal.—Peace, and U certificate.—F. W. R.

Eyes Without a Face

Miracle. Franco-Italian (X). Directed by Georges Franju. Featuring Pierre Brasseur, Alida Valli and Edith Scob. 7,885 feet. Release not fixed

MACABRE melodrama, made in France with English sub-titles. It concerns a plastic surgeon who mutilates and murders girls to give his facially disfigured daughter a new "pan," but fails and is finally torn asunder by dogs kept for experimental purposes. The theme has definite possibilities, but clumsy direction and exaggerated acting reduce "thrills" to unintentional laughs. The film can't save its own face. Gimmick Continental solely for tough joints.

Story.—Christiane, daughter of Prof. Genessier, a surgeon, is terribly scarred through an accident. Genessier hides her in a house adjoining a hospital and, aided by his assistant, Louise, whose face he had restored, uses young girls to transplant new features on Christiane and then disposes of their bodies. Christiane's former fiance, Jacques, becomes suspicious and starts inquiries. Just as Genessier is about to operate on Paulette, a police decoy, he is called away and Christiane frees Paulette, kills Louise and releases a number of dogs kept for skin grafting. The hounds destroy Genessier, and Christiane wanders off into the night.

Production.—The picture shuffles between the laboratory, the operating theatre, the cemetery and the central character's private dog pound, yet, strangely enough, the grisly backgrounds lessen rather than heighten realism. Edith Scob is prevented from showing any expression by a mask as Christiane, and Alida Valli and Pierre Brasseur are absurdly heavy handed as Louise and Genessier.

Points of Appeal.—Title and exploitation angles.

BIG FILM QUALITY—conte

ally, is has the tremendous advantage, as fa[illegible]s quality and definition are concerned, of ha[illegible]g a nearly square aperture shape.

Without delving into the pros and cons of why it should be so much better than a 2[illegible]1 ratio film aperture (do not confuse this with picture aspect ratio) such as wide screen and double-frame VistaVision, for ease of thinking, it can be said that the expected increase of quality using the same optics would be rather similar to the difference in light quantity, i.e., 67 per cent. passed through a 2 to 1 aspect film aperture and 148 per cent. through the proposed aperture.

The exhibitor can either take the extra quality and add new modern lenses or absorb the increment as that much more quality out of his existing lenses. A really top quality anamorph[illegible]s a must, however.

The real impact of these big pictures comes not only from their big story value but the way in which they have been put over. They have caused an indifferent public to "sit up and take notice." They have been presented as a big show in every sense of the word, which means dressing up the theatre a bit; a dominating screen and, in many cases, the abandonment of poorly sited seats. This seat amputation usually has been suffered with considerable subsequent joy by the amputees.

The smaller exhibitor has to consider whether he will be allowed to book the important pictures, even if he does install 70-mm. projection equipment. If the answer is negative—as it may well be—then, if virtually the same dramatic impact and quality can be obtained via 35-mm., it is something for him to consider and press for . . . seriously.

When it can be pointed out that a high proportion of exhibitors in this country are showing pictures to the public today upon screens which are reflecting less than 30 per cent. of their normal light reflection capacity, not forgetting the consequent murdering of colour, you will see what I mean.

TRADE SHOWS

LONDON

February 8:
A Woman Like Satan. United Artists. Brigitte Bardot. London Pavilion. 10.30 a.m.

February 9:
The Flesh and the Fiends (X). Regal[illegible] Peter Cushing. Rialto. 10.30 a.m.
Full Sail. United Artists. Own [illegible]heatre. 8.30 a.m.
Venice the Moon and You (U). Gala. [illegible]lberto Sordi. Gala Royal, Edgware Road. 2[illegible] p.m.

February 10:
Jazzboat (A). Columbia. Own [illegible]heatre. 10.30 a.m. and 2.30 p.m.
Soho Striptease (short). Archway. [illegible]eview Theatre. 10.30 a.m.

February 11:
Goliath. Anglo Amalgamated. Bruce [illegible]abot. Studio One. 10.30 a.m.

February 12:
Let's Get Married. Eros. Anthony [illegible]wley. Studio One. 10.30 a.m.

MANCHESTER

February 9:
The Flesh and the Fiends (X). Regal. [illegible]Peter Cushing. Theatre Royal. 10.30 a.m.

February 10:
Libel (A). MGM. Dirk Bogarde. C[illegible]eon. 10.30 a.m.

LATE EXTRA (LONDON)

February 4:
Sink the Bismarck! 20th Century-Fox. K[illegible]eth More. Carlton. 10.30 a.m.

Printed in Great Britain and Published by ODHAMS PRESS LTD., Long Acre, London, W.C.2.

The Showman also commends...

Figures in parentheses indicate number of credits

A**NDER, R.,** Odeon, Bilston: Ferry to Hong g, Ten Seconds to Hell, The Shaggy Dog, Flame Araby, Public relations, The Bridal Path (6). ew, **Miss M.,** Odeon, Kenton: I'm All Right, **Alexander, J.,** Gaumont, Wolverhampton: The nd of the Baskervilles, Press publicity (2). **rews, K.,** Odeon, Kingswood: Public relations. **erena, P. C.,** Odeon, Ramsgate: Gunfight at dge City. **Affolter, L. M.,** Odeon, Crewe: The tal Path.

BA**IER, F.,** Picture House, Leicester: A Hole in the ad, Shake Hands with the Devil (2). **Bedford, H.,** umont, Derby: Blue Jeans, I Want to Live, A Hole he Head (3). **Brown, C. E.,** Gaumont, Preston: Diary of Anne Frank. **Bennett, R. W.,** umont, Nottingham: Genevieve, Gidget, I Want to ve (3). **Blease, G. B.,** Odeon, Bolton: This Earth Mine. **Baker, G. J.,** Gaumont, Manchester: South cific. **Brannan, J.,** Odeon, Burnage: This Earth Mine. **Boyle, N. J.,** A/M., Gaumont, Hanley: his Earth is Mine, I'm All Right, Jack, A Hole in he Head, Top Rank records (4). **Bennett, G. E.,** Gaumont, Burslem: The Mysterians. **Browne, P. G.,** Odeon, Kenton: The Blue Angel, Children's club, The Rabbit Trap, Blind Date (4). **Bentley, G. R.,** Odeon, Llandudno: Upstairs and Downstairs. **Berry,** E., Gaumont, Bournemouth: Shake Hands with the Devil. **Bee, J.,** Odeon, Worcester: Beyond This Place, Bobbikins, The Black Arrows (3). **Beetles, B. W.,** Odeon, Cheetham Hill: This Earth is Mine. **Bint, B.,** Odeon, Sale: I Want to Live, A Hole in the Head (2). **Beven, J. N.,** Pavilion, Hackney: North West Frontier. **Barton, E. D.,** Odeon, Bath: Carlton-Browne of the F.O., Upstairs and Downstairs, A Hole in the Head (3). **Browne, J. E.,** Odeon, Yeovil: A Hole in the Head, This Earth is Mine (2). **Bish, H. S.,** Gaumont, Chippenham: Children's club, The Bridal Path (2). **Bowen, S. H.,** Odeon, Newport: I Want to Live. **Bigwood, G.,** Odeon, Weston-super-Mare: Upstairs and Downstairs.

CRAWSHAW, R., Odeon, Taunton: Stage show, Last Train from Gun Hill, Blind Date (3). **Carter, E. C.,** Gaumont, Dagenham: North West Frontier. **Cockburn, R. C.,** Odeon, Skipton: A Hole in the Head. **Campbell, H. S.,** Ritz, Southend: The Night we Dropped a Clanger, The Boy on the Bridge (2). **Cooke, W. G.,** Odeon, Kettering: Ferry to Hong Kong, The Heart of a Man (2). **Crane, G. J.,** Odeon, Norwich: Upstairs and Downstairs. **Craig, B. I.,** Odeon, Cardiff: I'm All Right, Jack. **Close, C. C.,** Gaumont, Bristol: S.O.S. Pacific. **Claxton, L. K.,** Odeon, Park Royal: Killers of Kilimanjaro, The Blue Angel, North West Frontier, The Devil's Disciple (4). **Cranfield, G. W.,** Odeon, Oldham: Darby O'Gill and the Little People. **Clarke, D.,** Gaumont, Stoke-on-Trent: Jet Storm, Revolt in the Big House, The Black Arrows, Eighteen and Anxious, Top Rank records, Operation Bullshine (6). **Clark, J. D.,** Majestic, Leeds: The Rabbit Trap. **Crisp, A. G.,** Odeon, Southend: I'm All Right, Jack, S.O.S. Pacific, Killers of Kilimanjaro (3).

DILKS, G., A/M., Gaumont, Leicester: Don't Give up the Ship, Blind Date, Last Train from Gun Hill, The Gunfight at Dodge City, Top Rank records (5). **Deacon, V. H.,** Gaumont, Coventry: I'm All Right, Jack. **Dickinson, J. F.,** Odeon, Rochdale: Upstairs and Downstairs. **Davids, A.,** Gaumont, Worcester: This Earth is Mine. **Dracott, C. H.,** Odeon, Liverpool: Sleeping Beauty. **Ditcham, C. T.,** Odeon, Kingston: The Hound of the Baskervilles, The Night We Dropped a Clanger (2).

ELLIS, J. W., Odeon, Chester: I'm All Right, Jack. **Esherwood, W.,** Hippodrome, Colchester: The Hound of the Baskervilles.

FELTON, R. J., Odeon, Wolverhampton: A Hole in the Head, I'm All Right, Jack, I Want to Live (3). **Fenner, J. B.,** Odeon, Bradford: Woman Obsessed. **Frewin, G. D.,** Gaumont, Rochester: The Diary of Anne Frank.

GOWER, J. E., Gaumont, Wolverhampton: Blind Date, children's club (2). **Greaves, W. L.,** Gaumont, Dudley: Gidget, Last Train from Gun Hill, Don't Give Up the Ship, Blind Date (4). **Green, J. A.,** West End, Birmingham: South Pacific, Top Rank Records (2). **Greene, G. J.,** Odeon, Chorley: The Shaggy Dog. **Glasgow, J. G.,** Odeon, Wembley: That Kind of Woman, North West Frontier (2). **Gordon, R. E.,** Odeon, Llanelly: Carlton-Browne of the F.O., public relations (2). **Gale, J. D.,** Odeon, Leeds: Ferry to Hong Kong. **Gislingham, E. A.,** Gaumont, Cheltenham: I'm All Right Jack.

HURT, G. W., Gaumont, Finchley: The Devil's Disciple, Killers of Kilimanjaro, North West Frontier (3). **Howes, G. A.,** Gaumont, Salisbury: The Tall Men, Blind Date, A Private's Affair, Gidget, The Last Train from Gun Hill, Three Brave Men (6). **Hozier, F. R.,** Odeon, Bristol: The Hound of the Baskervilles. **Hunter, C.,** Odeon, Warrington: The Devil's Disciple, Golden Disc (2). **Holroyd-Doveton, J.,** Gaumont, Swindon: Genevieve, My Uncle, Blind Date (3). **Heaslewood, R. H.,** Gaumont, Taunton: A Hole in the Head. **Harman, L. H.,** Gaumont, Weston-super-Mare: Blind Date. **Henderson, W.,** Gaumont, Ashton under Lyne: The Mouse that Roared. **Hurry, E. C.,** Regal, Edmonton: S.O.S. Pacific, public relations (2). **Hall, H.,** Cavendish, Derby: The Shaggy Dog. **Hardy, B. C.,** Odeon, Derby: The Boy and the Bridge. **Hainge, E. D.,** Odeon, Birmingham: Upstairs and Downstairs, My Uncle, Blind Date (3).

KITE, D. G., Odeon, Highgate: North West Frontier.

LOWE, D. P., Gaumont, Ipswich: Bobbikins, The Mouse that Roared (2). **Lewis, J. D.,** Gaumont, Wednesbury: The Heart of a Man, theatre publicity (2). **Larrosa, E.,** Gaumont, Bootle: I'm All Right Jack. **Leivers, P. S.,** A/M, Odeon, Nottingham. Upstairs and Downstairs, My Uncle (2). **Lockyer, G.,** Odeon, Stafford: Public relations, children's club, theatre publicity, Woman Obsessed, Look at Life, Tarzan's Greatest Adventure (6).

MARSH, F. R., Odeon, Sketty: Theatre publicity. **Miller, R. A.,** Odeon, South Harrow: Upstairs and Downstairs. **Moore, D.,** Odeon, Bridgwater: Pork Chop Hill. **Moss, R. M.,** Coliseum, Newport: The Night We Dropped a Clanger. **Murray, W. S.,** Gaumont, Anfield: The Bridal Path. **Murphy, P. D.,** A/M, Odeon, Chester: This Earth is Mine. **Moar, S.,** Odeon, Crosby: I'm All Right Jack. **Mills, P. J.,** Gaumont, Liverpool: Five Gates to Hell. **Monteith, S. C.,** Gaumont, Anniesland: The Bridal Path. **Meggison, C. P.,** Odeon, Leeds: Upstairs and Downstairs. **Minnican, H. N.,** Gaumont, Sunderland: Holiday for Lovers.

NEWTON, F. W., Gaumont, Cardiff: The Bandit of Zhobe, stage show, The Night we Dropped a Clanger, The Bridal Path (4). **Newman, G.,** Capitol, Leith: Ferry to Hong Kong. **Nield, J. O.,** Odeon, Southgate: North West Frontier.

O'LOUGHLIN, D., Odeon, Hackney Road: The Devil's Disciple, North West Frontier (2).

PUDDEFOOT, D. F., Gaumont, Clapham: The Hound of the Baskervilles. **Page, L.,** Odeon, Leicester: Woman Obsessed, Tempest, A Hole in the Head, This Earth is Mine, I'm All Right Jack, The Bridal Path, Ferry to Hong Kong (6). **Parrot, R.,** Odeon, Doncaster: Blind Date. **Pass, D. H.,** Odeon, Dudley: This Earth is Mine. **Philcox, J. S.,** Gaumont, Bradford: Don't Give Up the Ship. **Putsman, L.,** Gaumont, Birmingham: I'm All Right Jack, Press publicity, public relations, Genevieve, The Boy and the Bridge (5). **Potts, R. H.,** Odeon, Exeter: I Want to Live.

ROBINSON, S. E., Odeon, Newton Abbot: This Earth is Mine. **Robdrup, S.,** Gaumont, Darlington: The Man Who Understood Women, The Boy and the Bridge (2). **Reed, C. H.,** Cinerama, Perth: Parisienne, Ferry to Hong Kong (2). **Rogers, C.,** Palace, Tottenham: Blind Date, The Night We Dropped a Clanger (2). **Ralph, T. E.,** Gaumont, Richmond: The Hound of the Baskervilles. **Raistrick, R.,** Odeon, Sheffield: Last Train from Gun Hill, I Want to Live (2).

SMITH, J. L., Regal, Coventry: The Shaggy Dog. **Short, T. D.,** Rialto, Southampton: I'm All Right Jack, This Earth is Mine (2). **Stewart, P. A.,** Odeon, Hamilton: Ferry to Hong Kong, I Want to Live (2). **Street, A. W.,** Odeon, Richmond: North West Frontier, Blue Jeans (2). **Stokes, A. F.,** Gaumont, Leyton: My Uncle, North West Frontier (2). **Serrell, R.,** Gaumont, Chesterfield: Last Train from Gun Hill. **Seaton, E. C.,** Gaumont, Dalston: Blind Date. **Sanders, J.,** Odeon, Manchester: My Uncle.

THOMPSON, J. R., Odeon, Bromley: The Hound of the Baskervilles. **Taylor, R. S.,** Regent, Brighton: The Boy and the Bridge. **Trezise, M.,** Gaumont, Stroud: The Shaggy Dog. **Tucker, J.,** A/M, Gaumont, Worcester: I'm All Right Jack. **Thornton, A. F.,** Odeon, Burton: Submarine Seahawk. **Todd, R.,** Odeon, Blackpool: Public relations, Upstairs and Downstairs, The Duke Wore Jeans (3). **Tappy, C. A.,** Odeon, Plymouth: Anatomy of a Murder, Day of the Outlaw, Genevieve (3).

WATTS, D. J., Odeon, Salisbury: Upstairs and Downstairs, Blue Jeans, children's club, I Want to Live (4). **Wood, R.,** Gaumont, Dundee: Bridal Path. **Watson, G. A.,** Gaumont, Guernsey: The Hound of the Baskervilles. **Wells, A. A.,** Odeon, Peckham: The Rabbit Trap, The Blue Angel (2). **Woodman, C. F.,** Odeon, East Ham: Upstairs and Downstairs. **Washford, F. A.,** Gaumont, Watford: The Hound of the Baskervilles, Blind Date (2). **Wise, C. R.,** A/M, Odeon, Sale: The Shaggy Dog. **Watts, C. K.,** Odeon, Torquay: Top Rank Records. **Witts, F.,** Odeon, Gloucester: I'm All Right Jack, A Hole in the Head, I Want to Live (3). **Wall, A. W.,** Gaumont, Falkirk: Warlock. **Webb, W. L.,** Gaumont, Camden Town: The Devil's Disciple, North West Frontier, Killers of Kilimanjaro (3). **Wilkins, L. A.,** Gaumont, Islington: The Night We Dropped a Clanger. **Williams, J. P.,** Gaumont, Wembley: The Blue Angel. **Wicks, A. H.,** Odeon, Islington: North West Frontier. **Walker, D. E.,** A/M, Odeon, Harlesden: North West Frontier. **Watson, H. W.,** Odeon, Peterborough: The Bridal Path. **Wilmot, R. C. S.,** Odeon, Newcastle: Theatre publicity, I'm All Right Jack (2). **Wyeth, C.,** Odeon, Reading: The Diary of Anne Frank.

ZAIDNER, S., Odeon, Stepney: North West Frontier. **Zaidner, M.,** Regent, Stamford Hill: I'm All Right Jack, S.O.S. Pacific (2).

Kine.–MGM £600 Contest

These press quotes were really moving attractions

A MOBILE display unit was used by manager **R. C. Girdler,** jnr., for the screening of "North By North-West" at the Odeon, Uxbridge.

This unit was placed on the front-of-house and incorporated moving press quotes which proved a great attraction.

Samples of a well-known coffee were given away as part of a novelty throwaway.

A small envelope worded, "After the thrills of 'North By North-West,' we feel you will need one of these when you get home," contained the coffee sample and was circulated throughout a wide area. The samples were supplied by a local dairy.

Toy compasses attached to credit cards were also distributed in a similar manner.

Another type of novelty throwaway was placed in large stores, factories, etc. The playdate credits were broadcast over several facory PA systems.

Menu cards were used extensively in restaurants, these were overprinted, "Enjoyed Your Meal? Set your course, etc., etc."

Film title used

W. R. Richards of the Picturedrome, Eastbourne, carried out an excellent campaign for "North By North-West" using the film title to good effect.

Seven thousand specially printed four page heralds were placed in homes on a new housing estate which is situated N.-N.W. of Eastbourne. This idea was put into operation in conjunction with the local paper, a voucher for a current copy of the paper being offered to the householders on the estate.

Slips reading, "Another Auto heading N.-N.W.," were used by many car owners in advance and during playdate.

Several thousand bookmarks were distributed by libraries throughout the town.

A series of unusual newspaper advertisements were used with striking effect.

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SECOND PRIZE (engraved Bronze Lion).—W. Roberts, Capitol, Wallasey ("The Journey").

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HIGHLY COMMENDED (certificates).—P. H. Gaston, Ritz, Keighley ("Some Came Running"); J. L. Smith, Ritz, Edinburgh ("The Doctor's Dilemma"); W. D. Demaecker, Mayfair, Battlefield ("tom thumb"); B. S. Tooke, Regent, Great Yarmouth ("The Mating Game"); J. J. Kaye, Regal, Putney ("For the First Time"); T. Ewin, Ritz, Winchester ("The Doctor's Dilemma"); A. P. C. Bridger, Ritz Maidstone ("For the First Time"); B. S. Tooke, Regent, Great Yarmouth ("The Tunnel of Love").

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